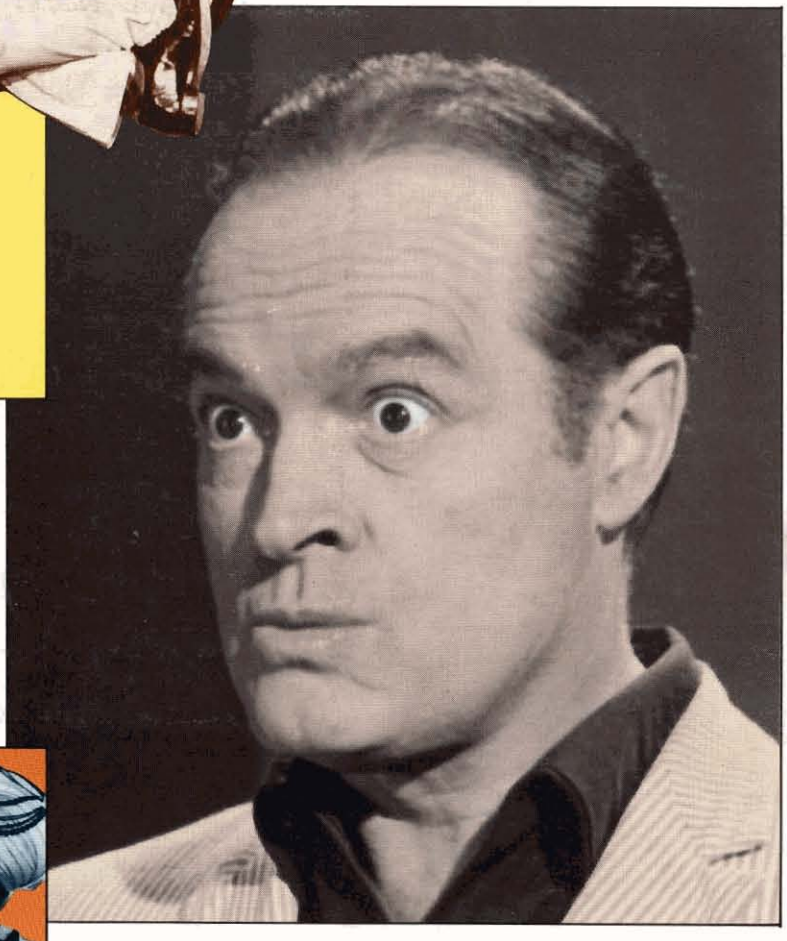
APRIL / MAY 1987 $2.75 $3.75 Canada

Sheet music

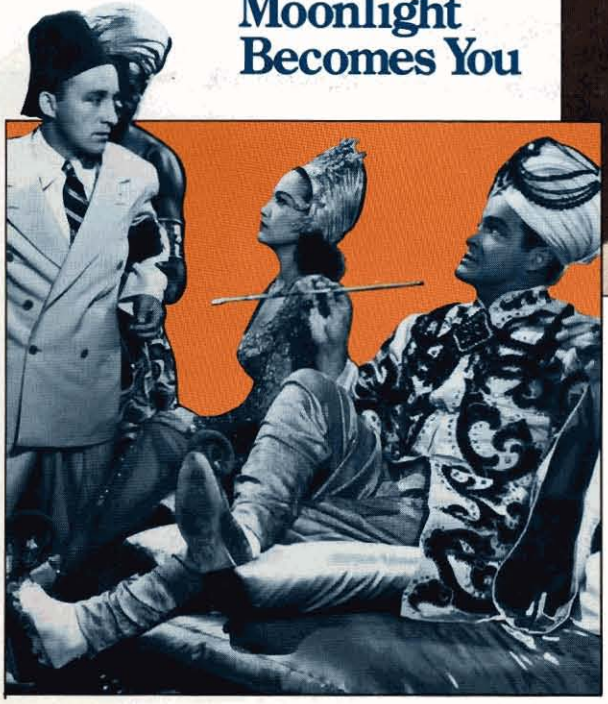
STANDARD PIANO / GUITAR Magazine

Bob Hope
A Musical Tribute



Thanks For The Memory
The Road To Morocco
Two Sleepy People

Moonlight Becomes You



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Dana Suesse
This Changing World
My Silent Love

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1. January **2.** February **3.** March
4. April/May **5.** June/July
6. August/September **7.** October
8. November **9.** December

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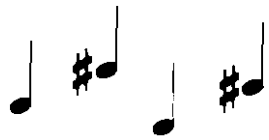
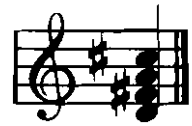


Together they can create a **CHORD:**

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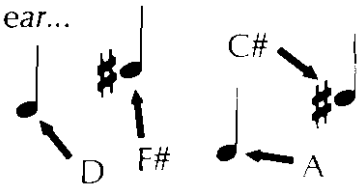
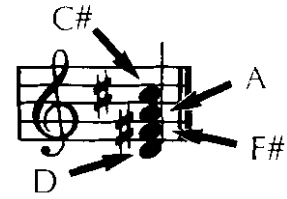


...or together in a chord



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Publisher's Desk

Music And The Xerox Machine

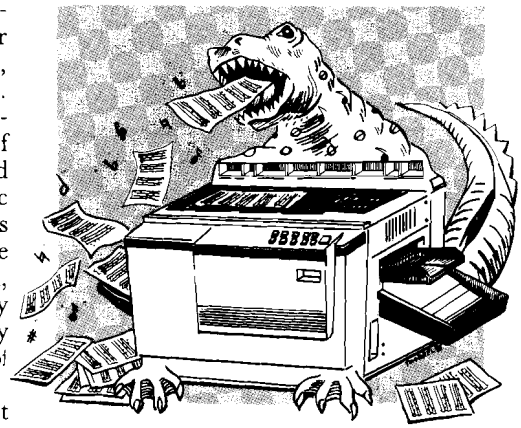
A Matter of Conscience *by Ed Shanaphy*

According to a survey we recently conducted, approximately 50,000 of our 260,000 subscribers are music teachers, the vast majority being piano teachers. With this figure in mind, we think it is important to address the widespread use of the copy machine for music purposes, and its impact upon musicians and music publishing companies. It is to teachers and directors of musical activities that the problem should be primarily addressed, although the copying of music on copy machines for dissemination to others is by no means limited to the community of music educators.

The first thing to remember about copying music, or any copyrighted material on such a device, is that it is illegal, being an infringement of the Copyright Act of 1976. The only time such reproduction is permissible is if the music in question is in the public domain. Musical compositions which fall into the public domain (PD) are generally those which were written at least seventy-five years ago. Printed music, on the other hand, cannot be reproduced if the original copyright date of the printing is not older than seventy-five years. For example, "Liebestraum" by Franz Liszt is certainly older than seventy-five years. However, if a new edition or arrangement of that selection were published with a recent copyright date, the printing of that arrangement would be protected.

If one is caught in the act, such an infringement of copyright could cost dearly in the courts. (It could possibly carry a jail sentence as well.) *But who can see me in this little corner of my public library knocking off a few dozen inconsequential copies?* Let me give an example of how easily one gets caught when nobody sees. And let me tell you exactly how inconsequential the practice, when multiplied by thousands of people in thousands of libraries, is not.

A friend of mine is in a glee club. Recently she brought music for me to read through, since their regular accompanist was running a fever, and might not be up to playing their concert the following day. Practicing the music was made all the more difficult since 80 percent of the pieces were Xeroxed! None of them, with the exception of "Silent Night," was written before 1911. And that was a special arrangement recently produced and copyrighted by a prominent music company. It too was protected. The director of the glee club had bought one copy of each song, and then created multiple copies on the Xerox machine for all of her singers. She bought ten songs, made 200 copies.



"When we have finally disenfranchised all of the composers will the people at Xerox write new music for us?"

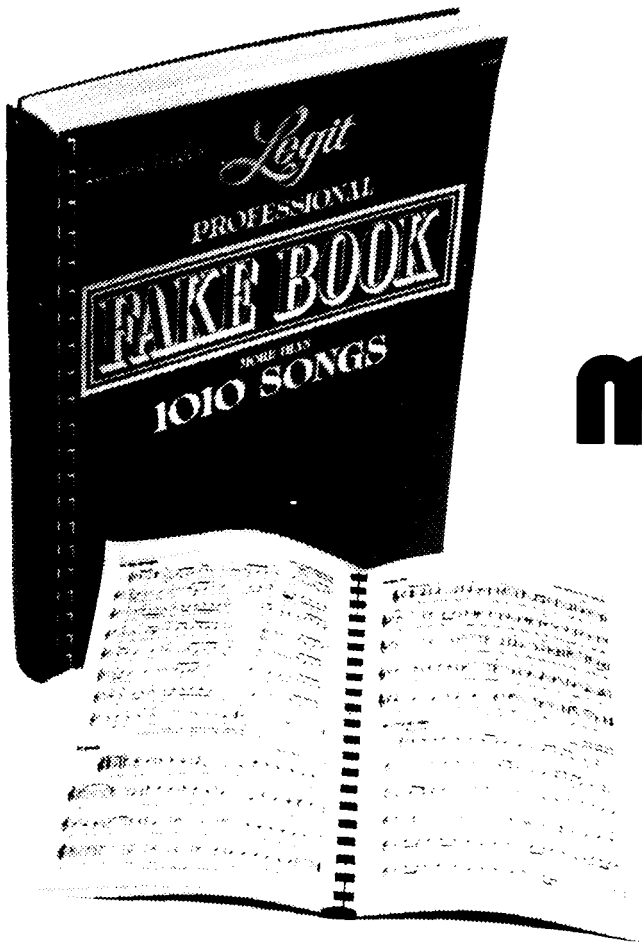
Now if I were in a different segment of the music business, an attorney, say, who represented composers' estates, or an executive for a music publishing company, or an arranger or composer whose work was included in that glee club folder, things could be getting very sticky for our director friend right about now. A recent case was brought against the Catholic Church for copying copyrighted church music and damages sought were in excess of $3 million. Not to say that other denominations are any less guilty. Once one gets into the habit of copying things, one hardly thinks of legalities.

But if people don't weigh the legal consequences, perhaps they should think about some other things. When a person opts to copy a piece of music rather than purchase additional copies, he is refusing to pay the composer his due royalty for having composed that piece. He is refusing to pay the arranger who arranged it for voices, or piano, or violin, or orchestra. He is refusing to pay the engraver who took the composer's manuscript and transcribed it into printed music. He is refusing to pay the publisher who gathered all these people together, put the machinery in place to distribute the music nationwide, found art for the cover, and set up payment schedules so that the artists could receive their proper royalties.

What begins to happen now that thousands, perhaps millions, of individuals have found it so much more convenient to Xerox a piece of music rather than pay for it? The first thing that happens is that composers who rely on this kind of income become disenchanted. That which was never a lucrative field in the first place provides even less for them. This is especially true for arrangers, orchestrators, choral composers, band and orchestra composers. The next thing that happens is that the music publishers start hurting. They become active in other areas of the music business, and suddenly we can't find the printed music we need. Some of them even close down. The former publishing giant, G. Schirmer, no longer exists as a company. Some of the bits and pieces of its former operation have been scraped up during the past year by other music companies, but for all intents and purposes, the Schirmer company is history.

Music publishers have enough problems with the popular music scene being what it is. Sheet music for today's pop songs doesn't sell. Non-melody won't sell in print. The big sellers in sheet music are still "As Time Goes By" and "Stardust." But when we, the musicians, the teachers, the students, add to their problems by refusing to pay publishers for what they do, their ability to continue to bring music to us becomes seriously threatened.

And when we have finally disenfranchised all of the composers, and have put all of the music companies out of business, what then? Do we Xerox our Xeroxed copies of the old stuff? Will the people at Xerox write new music for us, new songs? What will the copy machine companies do for the music business, when the music business gave up so much for them?

The next time you are having problems reading a piece of music because it was faintly reproduced, because the clefs were cut off, because it was Xeroxed, think about the composers and publishers. That Xeroxed sheet of music is giving them many more problems. Problems which are changing our musical world in a very serious and very permanent way.

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Mailbox

"The Old Music Master"

Dear Mailbox,

I particularly enjoyed the February issue with the article featuring Hoagy Carmichael and his music. Some record books credit him with the world's longest published song title: "I'm A Cranky Old Yank In A Clanky Old Tank On The Streets Of Yokohama With My Honolulu Mama Doin' Those Beato Beato Flat On My Seato Hirohito Blues."

Sincerely,
Jerry Smith
Comstock, Michigan

We contacted the publisher, Frank Music Corp., and were advised the copyrighted title is the short version, "The Cranky Old Yank In a Clanky Old Tank." Unfortunately, the sheet music is out of print.

Dear Mailbox,

When Hoagy spoke at our lyric-writing class at U.C.L.A., he was asked which of his songs was his own favorite. We expected "Stardust," but Hoagy, after thinking a moment, said, "Probably 'Ol' Buttermilk Sky.'"

He talked to us in a very friendly, down-home style, treating us as if we were professionals (which we hoped to be). He was very practical and helpful. One thing I recall was that he discussed the difficulties of writing lyrics for a song that was intended as a chorus number on stage, and why lyrics were important to such a number.

The acceptance of a song by dance bands depended largely on the vocalist(s), who would not go for lyrics that were hard to sing. Nonacceptance by bands could shut off the revenues from record sales, and that was an important hunk of money. He advised us to keep the words simple – and singable – and make sure they fit the tune snugly.

Best lecturer we had!

Sincerely,
Roe Fowler
Fresno, California

"Music, Music, Music!"

Dear Mailbox,

When I advertised in your Classified Ads section for "Memories Of You," by Eubie Blake, I didn't expect a big response, as I was looking for a friend and had never heard of the song myself. I have been overwhelmed at the many notes and copies I have received. Thanks to the response of your readers, my friend now has a few different versions of the song to enjoy and I have a new piece of beautiful music to enjoy myself.

Sincerely,
Linda M. Ertley
Marcy, New York

"Topsy Turvy"

Dear Mailbox,

Your article, "Theory Class – Slash Chords," in the January '87 Sheet Music Magazine, is confusing. I have been taught that slash chords ask for a particular chord with the note after the slash put on the bottom of the chord, or on the pedal, if available. Your article says it may be asking for a particular inversion of the chord. That may also be true, but, if so, how do you know whether it is asking for an inversion?

I have been a subscriber for five years and love your magazine. Along with taking private lessons since January 1981, I have enjoyed studying the lessons in Sheet Music Magazine as well as the music. Mostly, they have been great, but would appreciate this being cleared up for me.

Thank you,
Juanita Smith
New Caney, Texas

We mentioned the term 'inversion' simply to let you know what a chord is called if a chord tone other than the root is placed on the bottom. You don't have to do anything special when reading a slash chord that is an inversion: simply play it as you learned, with the bass note that is indicated below the slash. The very fact that you are placing the third or fifth or seventh of the chord on the bottom means that you are automatically playing an inversion.

"Play Me Some Rag"

Dear Mailbox,

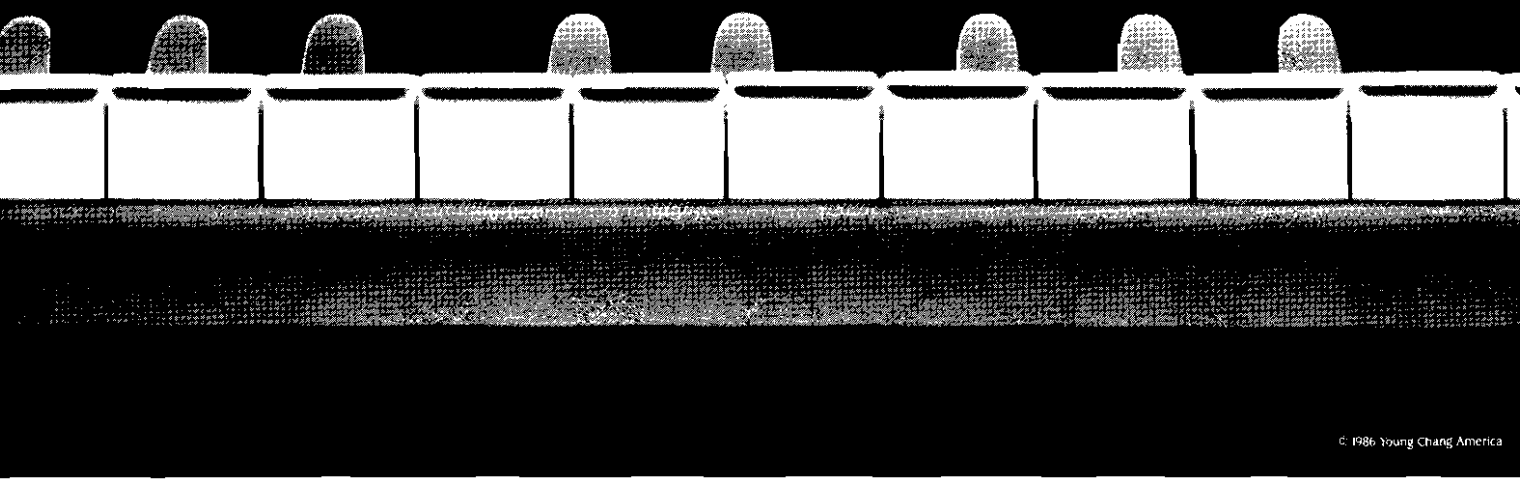
I have just recently become interested in ragtime music which I find interesting, challenging and lots of fun to play on my piano and also on my new harpsichord.

How timely to receive the February issue and find the story about Wilma Marko. How marvelous that, at her age, she did what she did! She is an inspiration to us all. Now I am practicing harder than ever. I would like to play in an old-time music contest, but can't get to Decatur, Illinois in May (for the Old Time Piano Playing Contest held there). Does any reader know of any contests coming up in Southern California in the near future?

Sincerely,
Carolyn Constantine
San Diego, California

Continued on last page

YOUNG CHANG



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YOUNG CHANG

Where There's Hope... There's Music!

by Josephine Sblendorio

HE HAS DINED WITH ROYALTY, GOLFED WITH PRESIDENTS, RUBBED ELBOWS WITH PRESTIGIOUS WORLD LEADERS, AND ENTERTAINED MILLIONS OF AMERICAN G.I.S ALL OVER THE WORLD. And on May 25th, NBC will present a television special commemorating the 84th birthday of this most unique entertainer and personality, Bob Hope.

Bob Hope was always a song and dance man. A product of vaudeville and Broadway, having been featured in such musical hits as Jerome Kern's "Roberta," and Cole Porter's "Red, Hot and Blue," he always knew how to sell a song, and still does. When Bob Hope went to Hollywood, it was as a musical comedy star. In his film debut, "The Big Broadcast of 1938," he and co-star Shirley Ross introduced *Thanks For The Memory,* the song that was to become his trademark. That same year Paramount produced the film "Thanks For The Memory," again co-starring Bob Hope and Shirley Ross, in which they introduced the Hoagy Carmichael-Frank Loesser ballad, *Two Sleepy People*. "College Swing" (with Hope, Gracie Allen and George Burns) followed, with the tunes *I Fall In Love Every Day, Moments Like This* and *College Swing*. The film "Some Like It Hot," also known as "Rhythm Romance," featured melodies like *The Lady's In Love With You, Some Like It Hot* and *Heart And Soul*.

More than likely, the Hope films most remembered in the forties are the "Road" movies, in which he teamed up with Bing Crosby, usually in competition for the attention of Dorothy Lamour. Their association started when Paramount cast them in the first "Road" picture, "Road To Singapore." It turned out to be one of 1940's top-grossing films. George Burns and Fred MacMurray were originally offered the male leads, but on reading the script gave it thumbs down. Perhaps it was the free-wheeling antics of Hope and Crosby, who would arrive on the set each morning and literally destroy the original script with their ad libbing, that made it the success it was.

Crosby and Hope doing a dance routine in "Road To Bali" (1953).

"They would arrive on the set each morning and literally destroy the original script with their ad libbing."

Paramount Studios produced five more "Road" pictures over the next decade. Each was a variation on the original theme of two happy-go-lucky, wise-cracking gadabouts, ad libbing their way in and out of rib-tickling situations. And in every film the opportunity arose for a song and dance by the pair, or a romantic ballad usually sung to, by or with Dorothy Lamour. Tunes like *Moonlight Becomes You, Ain't Got A Dime To My Name, Would You, But Beautiful, You Don't Have To Know The Language, Road To Morocco, Apalachicola, Fla., Experience* and *Brazil* were written by tunesmiths Johnny Burke and James Van Heusen for these zany epics. "Road To Hong Kong" was the last of these films, produced by United Artists in 1962, with Joan Collins as the girl in the middle. The

Bing and Bob in a zany scene from "Road To Utopia" (1946).

musical score for this film, composed by James Van Heusen and our own Sammy Cahn, gave us *Teamwork, The Road To Hong Kong, Warmer Than A Whisper* and *Let's Not Be Sensible.*

In between "Road" pictures, Bob Hope was busy bringing live entertainment to American soldiers wherever they were stationed during the war and peace-keeping years. And when he was back in California he was appearing in films aimed at lifting the spirits of the folks back home. Paramount's "Star Spangled Rhythm" (1942) was such a film, with a musical score by Johnny Mercer and Harold Arlen, featuring songs like *That Old Black Magic, Hit The Road To Dreamland* and *I'm Doing It For Defense.*

"The Paleface," a 1948 solo film for Bob Hope, was a smashing success; songwriters Jay Livingston and Ray Evans won an Oscar for Best Song with "Buttons and Bows."

Hope's film career continued into the 1960's, and by then he was well established in television as the number one stand-up comedian and show host. His television specials are still among the most popular on the air, and his monologues are as funny as ever, poking fun at current events and personalities. Woody Allen, today's hottest funny man, has said, "If I wanted to have a weekend of pure pleasure, it would be to have a half-dozen Bob Hope films and watch them, films like Monsieur Beaucaire and My Favorite Brunette. It's not for nothing that he's such a greatly accepted comedian. He is a great, great talent." We happen to agree, and on this occasion of Mr. Hope's birthday we'd like to send him our best wishes and our "thanks for the memory."

The Films Of Bob Hope

"If I wanted to have a weekend of pure pleasure, it would be to have a half-dozen Bob Hope films and watch them . . ."
- Woody Allen

The Big Broadcast of 1938– Paramount 1938
College Swing– Paramount 1938
Give Me a Sailor– Paramount 1938
Thanks for the Memory– Paramount 1938
Never Say Die– Paramount 1939
Some Like It Hot– Paramount 1939
The Cat and the Canary– Paramount 1939
Road to Singapore– Paramount 1940
The Ghost Breakers– Paramount 1940
Caught in the Draft– Paramount 1941
Nothing But the Truth– Paramount 1941
The Road to Zanzibar– Paramount 1941
Louisiana Purchase– Paramount 1941
My Favorite Blonde– Paramount 1942
The Road to Morocco– Paramount 1942
Star Spangled Rhythm– Paramount 1942
They Got Me Covered– Goldwyn-RKO 1943
Let's Face It– Paramount 1943
The Princess and the Pirate– Goldwyn-RKO 1944
Road to Utopia– Paramount 1945
Monsieur Beaucaire– Paramount 1946
My Favorite Brunette– Paramount 1947
Where There's Life– Paramount 1947
Variety Girl– Paramount 1947 (guest appearance)
Road to Rio– Paramount 1948
The Paleface– Paramount 1948
Sorrowful Jones– Paramount 1949
The Great Lover– Paramount 1949
Fancy Pants– Paramount 1950
The Lemon Drop Kid– Paramount 1951
My Favorite Spy– Paramount 1951
The Greatest Show on Earth– Paramount 1952 (guest appearance)
Son of Paleface– Paramount 1952
Road to Bali– Paramount 1953
Off Limits– Paramount 1953
Here Come the Girls– Paramount 1953
Scared Stiff– Paramount 1953 (guest appearance)
Casanova's Big Night– Paramount 1954
The Seven Little Foys– Paramount 1955
That Certain Feeling– Paramount 1956
The Iron Petticoat– M-G-M 1956
Bekau James– Paramount 1957
Paris Holiday– United Artists 1958
The Five Pennies– Paramount 1959 (guest appearance)
Alias Jesse James– United Artists 1959
The Facts of Life– United Artists 1960
Bachelor in Paradise– M-G-M 1961
The Road to Hong Kong– United Artists 1962
Critic's Choice– Warner Brothers 1963
Call Me Bwana– United Artists 1963
A Global Affair– United Artists 1964
I'll Take Sweden– United Artists 1965
The Oscar– Embassy 1966 (guest appearance)
Boy, Did I Get a Wrong Number– United Artists 1966
Eight on the Lam– United Artists 1967
The Private Navy of Sergeant O'Farrell– United Artists 1968
How to Commit Marriage– Cinerama 1969
Cancel My Reservation– Warner Brothers 1972

Hope, planning his next caper, in "Road To Utopia."

For Dana Suesse The Music Never Stops

This composer looks ahead at 77

by Ed Shanaphy

Dana Suesse with George Gershwin and Paul Whiteman in 1932.

IT'S A SCENE STRAIGHT OUT OF AN EARLY HOLLYWOOD MUSICAL. The young bright-eyed couple is sitting in the music publisher's office somewhere on Tin Pan Alley in New York City. It is the early 1930's; the music business is booming. Jerome Kern is king of the hill, and George Gershwin is sketching out *Porgy and Bess*. And these two kids, she the composer, he the lyricist, are bragging to their publisher that they could, if they really put their minds to it, write a giant-sized hit song in twenty minutes.

But this is no movie. This is real life. Larry Spier is the music publisher, and Eddie Heyman is the lyricist. The composer is the piano-playing whiz kid from Kansas City, Missouri, Dana Suesse. She blew into town with a case filled with etudes, nocturnes, and all kinds of "romantic stuff" she'd been writing since she was almost a toddler. The conversation fast-forwards to the point where the youngsters take the bait: "Oh yeah? you wanna bet?" she dares. And the two songwriters disappear into a composing cubicle to take up residence at the upright.

We can see them through the glass panel of the door, scratching their heads, pounding some chords, getting excited. But we can't hear them. Larry, the publisher, is in the wings, chuckling. "Eighteen minutes later we walked out," reminisces Dana, "and sang 'You Oughta Be In Pictures' to Larry." That song never got Larry into pictures. Only mutual funds.

Dana Suesse remembers those times with a great deal of affection. But she doesn't dwell on them. One could never accuse her of living in the past. At 77 years of age, she continues to focus on the future. "I want to continue to prove that I have something – this gift of melody that people want to embrace." She is busily writing a new musical, and has another, *Mr. Sycamore*, which has been optioned for off-Broadway. She also writes straight plays, and has one, *Nemesis*, looking for a New York home as well. There is no doubt that Dana Suesse is an adult prodigy.

"I'm not a woman composer. I'm a composer."

Her composing career started early. At ages nine and ten, she won prizes from the National Federation of Music for two piano pieces. Not satisfied with the teachers back in Kansas City, Dana's mother took her off to the Chicago Musical College, the then famous music school founded by Dr. Florenz Ziegfeld, father of Flo Ziegfeld, famous impresario of the Follies. She would later contribute music to the Ziegfeld Follies, including the aforementioned "You Oughta Be In Pictures" in 1934. "My life is filled with kooky and spooky coincidences."

"New York still creates the kind of excitement for me as it did fifty years ago."

She was just a teenager in Chicago, but already meeting the kind of people who would have an effect on her future. She met songwriter Gus Kahn ("It Had To Be You," "Toot, Toot, Tootsie") in Chicago, and publisher Rocco Vocco (later of the famous publishing house Bregman, Vocco and Conn), and opera great Herbert Witherspoon, who was then dean of the college. "But Mom was convinced that if you wanted to get ahead in the music business, you eventually had to go to New York. She figured that's where the

action was."

Mom was right. The letters of introduction from her Chicago contacts could open doors, but the doors were in New York City. One of Dana's first big breaks came when she met arranger Boyd Bunch. Boyd, who was working for Guy Lombardo at the time, took a liking to a song of Dana's called "Whistling In The Dark." He did an arrangement of it for the Lombardo band. At this point we segue to another take of our movie: Guy, who plays nightly at the Roosevelt Grill for celebrity-packed houses, decides to try out the arrangement one night. Sitting in the audience is Abe Olman ("Oh Johnny Oh," "Down Among The Sheltering Palms"). At this time in Abe's career, he is managing director of MGM's publishing conglomerate Robbins Music, Miller Music and Leo Feist, Inc. As a result, "Whistling In The Dark" became Dana Suesse's first published song. "One of my biggest thrills came one day when I was standing on line at the bank and heard a Western Union boy whistling 'Whistling In The Dark.' That's how we measured our songs in those days," she says, wistfully intimating that whistleable, hummable tunes have lost their place nowadays, "if you heard it on the street, it was a hit!"

"I always figured that if I wanted to get a foot in the door, I had to do something different. I still had my trunk from Kansas City filled with all those classical pieces. But my classical bent needed a new twist. I decided to give a jazz feel to what I was writing." Her first published instrumental was a piece called "Syncopated Love Song." Composer/conductor Nat Shilkret ("The Lonesome Road," "Jeannine") heard this piece and recorded it with his orchestra. The theme was subsequently used to produce another Dana Suesse hit, "Have You Forgotten?"

In New York, Dana continued her studies. But now the quality of the instruction had much more of an impact. Alexander Siloti, who was a teacher of Rachmaninoff and was also one of the four remaining students of Franz Liszt at that time, was training her for a concert career. "He would require that his students practice six hours each day, in half-hour segments: practice for a half-hour . . . go do something else . . . and continue this routine twelve times a day. It didn't leave much room in your day for anything else." Rubin Goldmark, whose students numbered George Gershwin and Aaron Copland among them, was Dana's composition teacher. Later on she would also study with the famous Nadia Boulanger in Paris, the woman whose effect on the world's music through her students can never be measured.

"You need the hide of an elephant and the patience of Job to be in this business."

Dana continued to compose in this semi-classical style, employing the jazz influences to great success. After "Syncopated Love Song," she composed "Jazz Nocturne," the beautiful theme of which became the haunting love song, "My Silent Love." "It was in 1932 that Larry Spier suggested that I write a jazz concerto for the Paul Whiteman Orchestra. So I wrote a piece for piano and orchestra in three movements which corresponded to the popular rhythms of the day. It was called 'Concerto In Three Rhythms,' the first movement a fox-trot (allegro), the second a blues (andante), and the third, ragtime (scherzo). This was the first concertized jazz piece Whiteman did after Gershwin's 'Rhapsody In Blue.'" Dana performed that piece with the Paul Whiteman Orchestra in 1932 at Carnegie Hall. Over forty years later, in 1974, Dana would perform that piece again at Carnegie Hall, in an all Dana Suesse concert featuring the piano of Cy Coleman *(Sweet Charity, Barnum)*.

"The older you get, the better you get. I'm just getting into my creative prime."

Billy Rose, the eminent producer, impresario, and songwriter himself, was one of the many who were impressed with Dana's melodic gift. In 1937, he was hired by the city of Fort Worth to produce an extravaganza for that city's centennial celebration. And produce an extravaganza he did. He was offered $1000 a day for his services – a great deal of money in those days – for one hundred days, and his job was to produce three shows utilizing the greatest talent that New York could provide. He brought such star performers of the day as Sally Rand and Lulu Bates, the great stage director John Murray Anderson, the famous designer Albert Johnson *(Jumbo)*. And as the composer, he chose Dana Suesse. "It was the largest revolving stage the world had ever seen," she says. "For one show, 'The Last Frontier,' he brought on a complete herd of buffalo, plus dozens of trick riders, and if that weren't enough, three separate tribes of Indians!" Of the many songs which Dana wrote for those scores, the world really latched onto "The Night Is Young and You're So Beautiful."

Her creative routine nowadays is a rigid one. "I write everyday." At the piano, or at the typewriter, she assiduously devotes her mornings to her creative talents. "I think I'm writing better now." At seventy-seven years of age she says she's just now peaking, "starting to hit my creative stride. It may sound boastful," she says, "but I don't mean it to be. It's just that if you're a writer, the more seasoned you get, the better you write. At least I do." All of a sudden her face lights up, and that young eager smile that Billy Rose and Paul Whiteman and Nadia Boulanger knew takes over: "Heck, New York still creates the kind of excitement for me as it did fifty years ago."

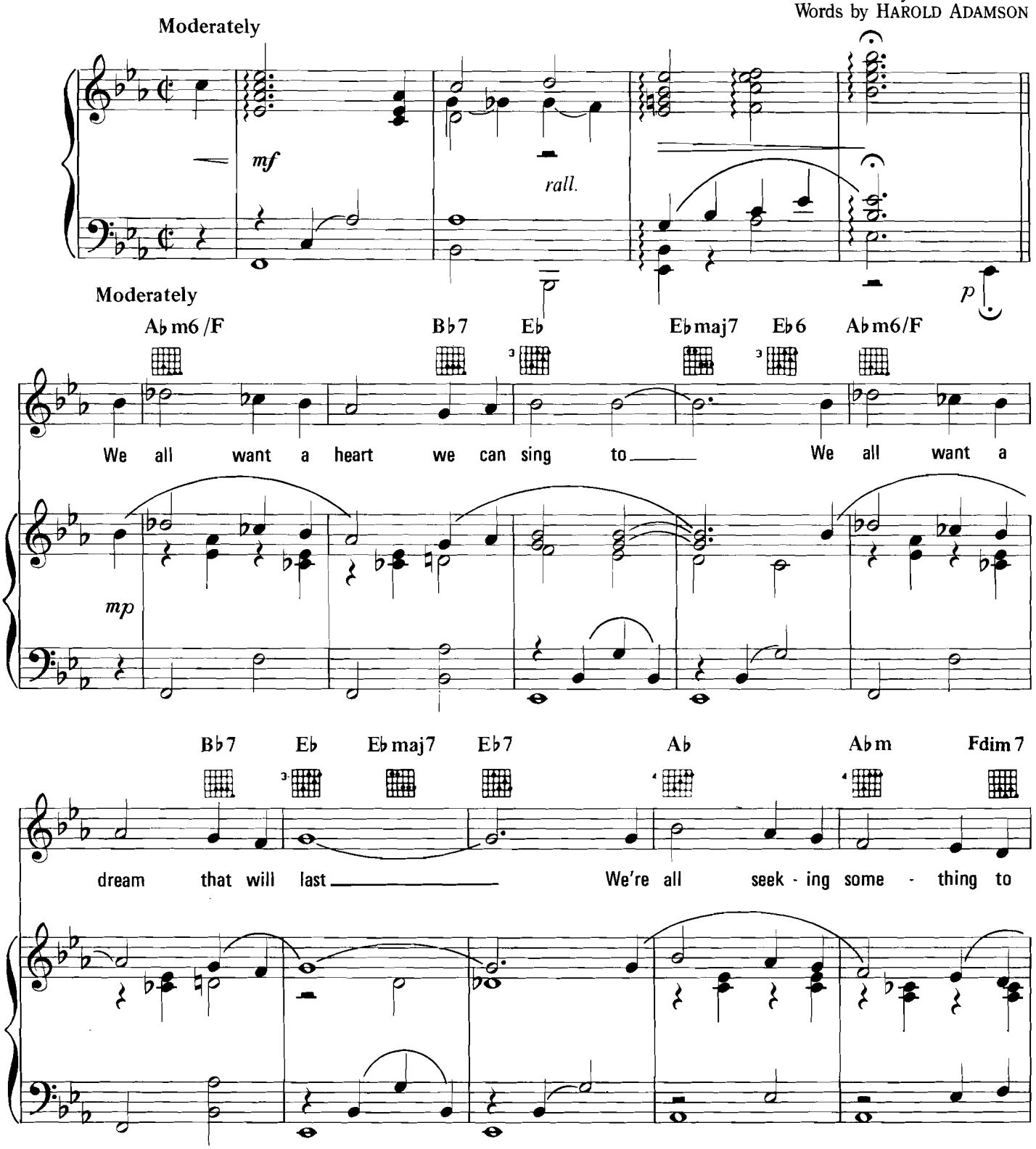
When the subject of being a woman in music comes up, she pushes it aside saying, "Hogwash. I'm not a woman composer. I'm a *composer*." Her caveat to aspirants to a music career: "You need the hide of an elephant and the patience of Job to be in this business." And this from someone who can knock off a hit in twenty minutes!

Being with Dana Suesse, talking to her, listening to her music, one begins to realize that Tin Pan Alley, that Camelot of melody and lyrics, has never left us. It just relocated, to lots of different corners. Dana's corner is in Gramercy Park. Her piano continues to let loose hummable, whistleable, memorable, wonderful melodies. There is, if one listens very closely, a resurgence of melodic shape to our popular music, and to lyrics which say something. Nowadays the last ones to ever find out about such trends are the lawyers and business administrators who now run the music conglomerates. The music men, the Abe Olmans, who listened for tunes in elevators, are gone. But if that new breed of music executives ever wakes up to the charm of music, and the popularity it can still have, they should know that Dana's here. And she has some goodies for them.

"I want to continue to prove that I have something – this gift of melody that people want to embrace."

This Changing World

One of those lost gems by composer Dana Suesse, who states that the original never had the correct melody (the Cb in the first bar of the chorus was always misprinted as a Bb). It appears here, for the first time in history, the way Miss Suesse wrote it. It was recorded in 1940 by Glenn Miller.

Music by DANA SUESSE
Words by HAROLD ADAMSON

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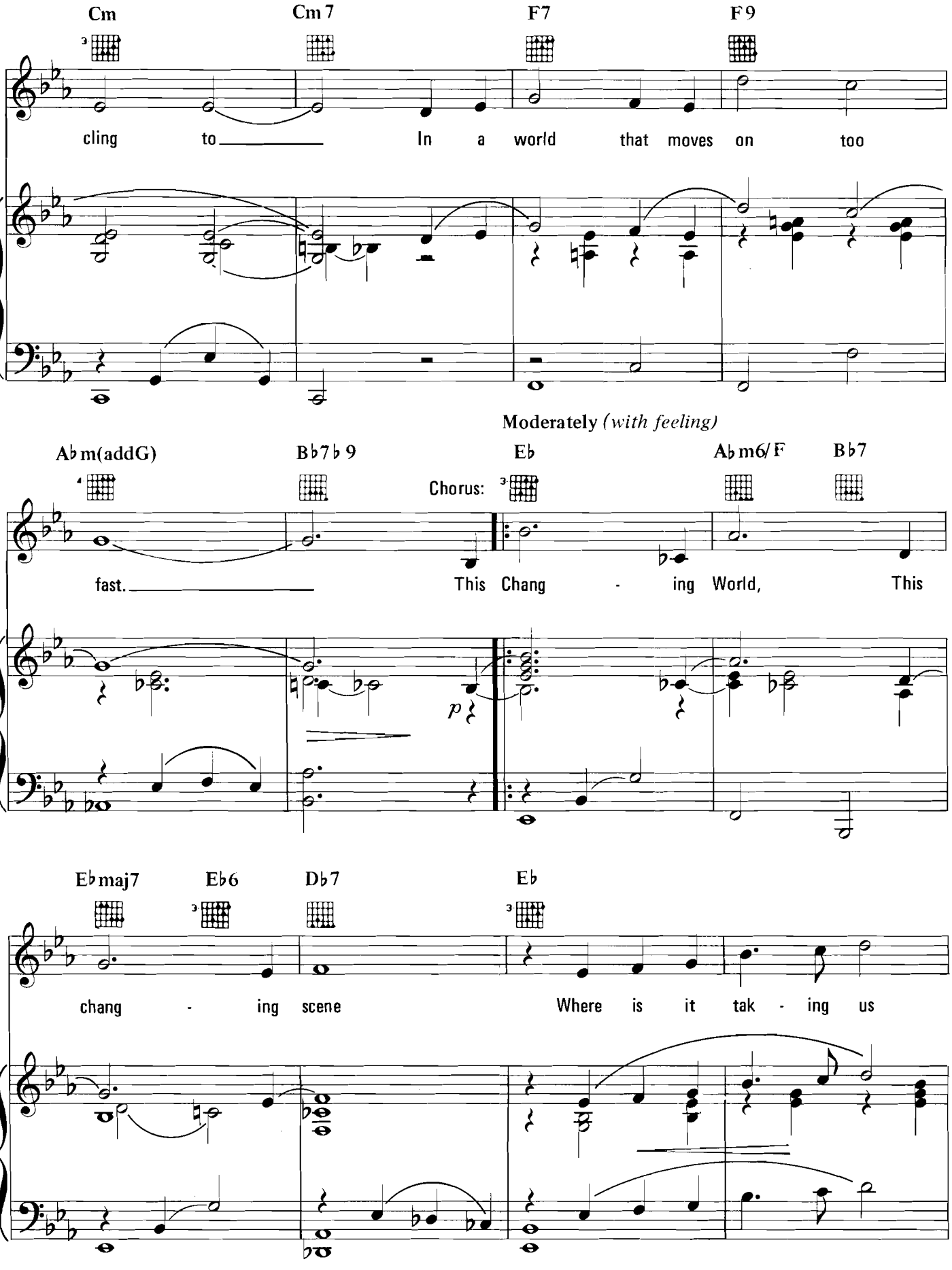
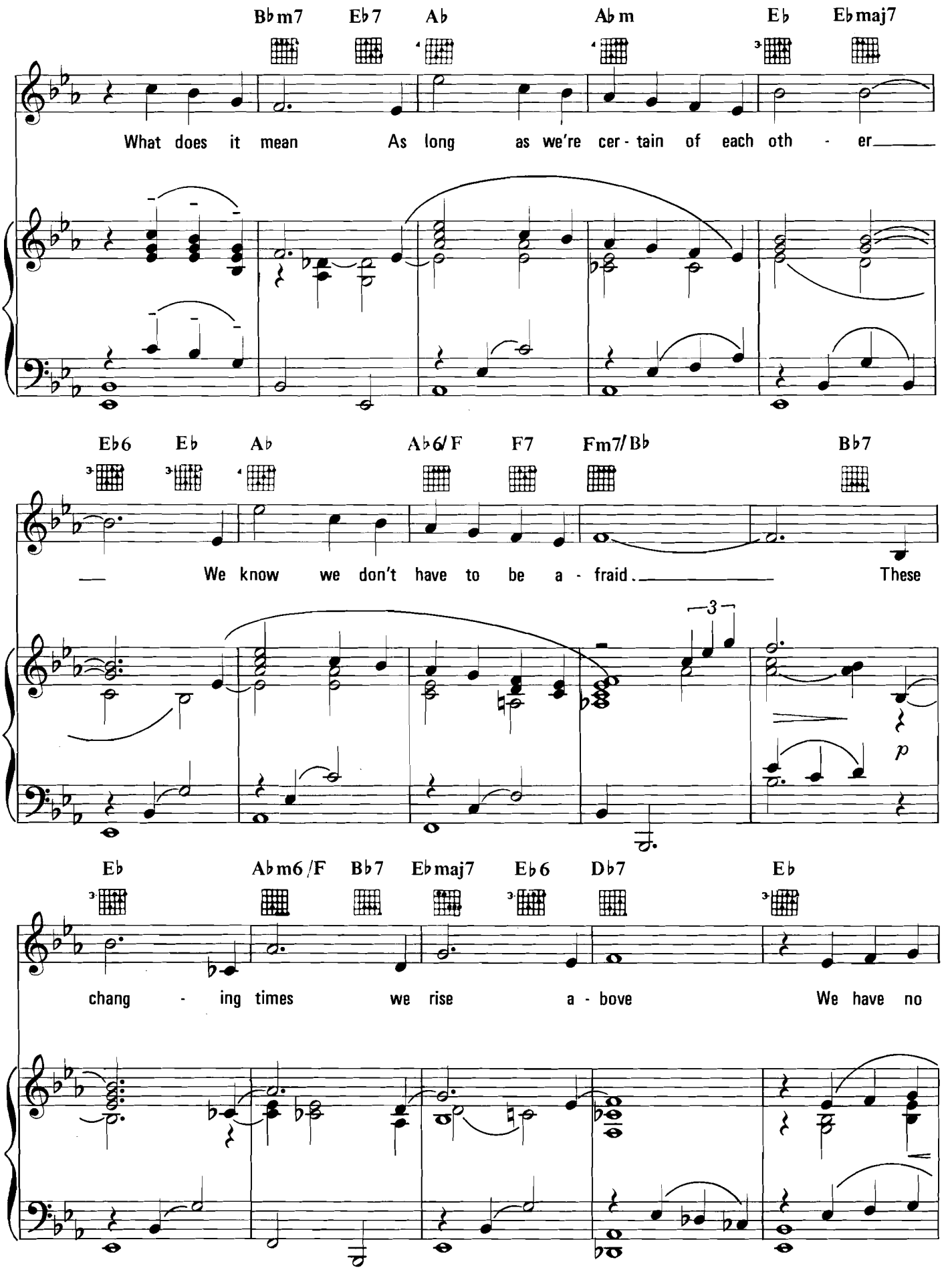
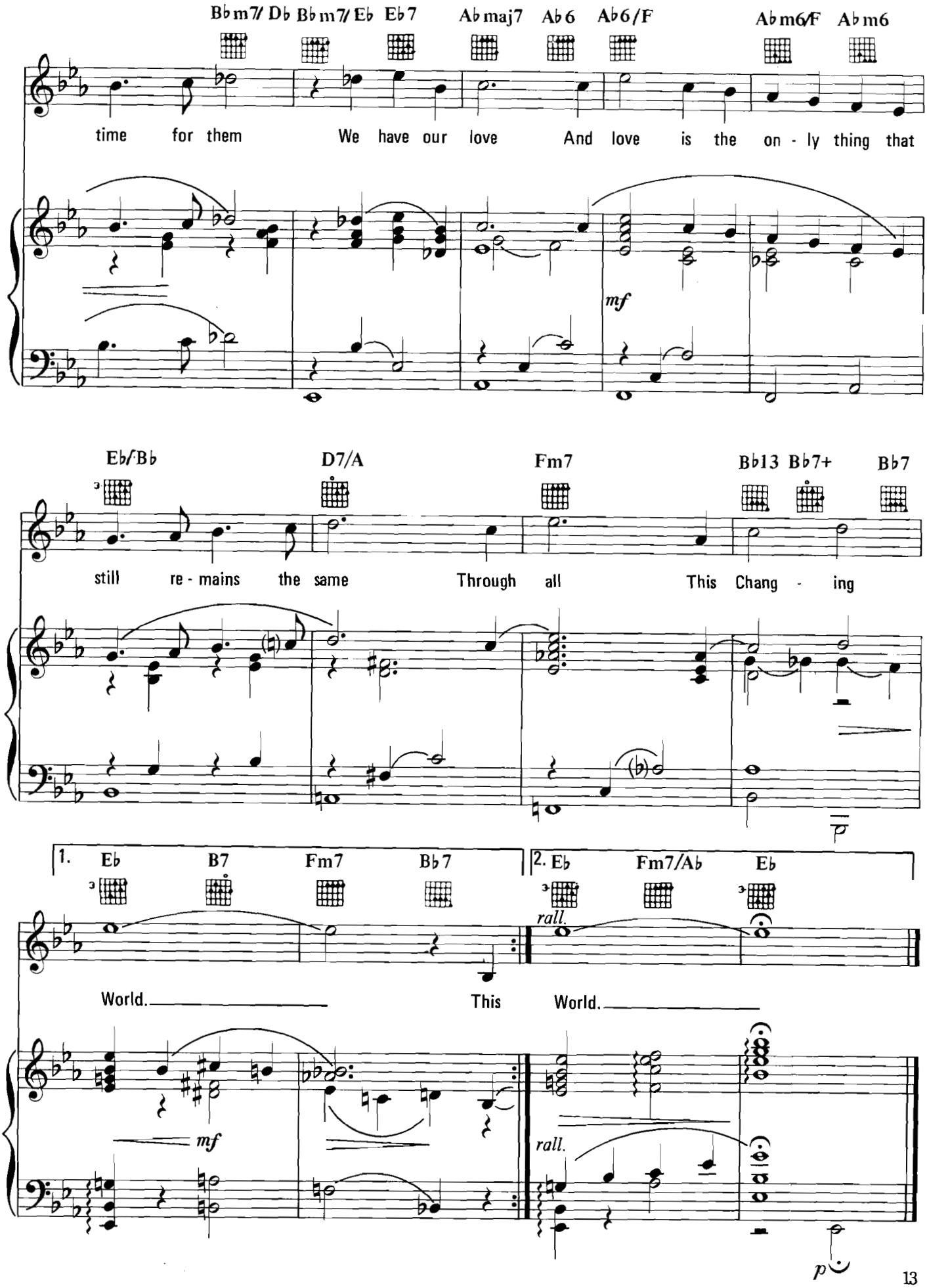
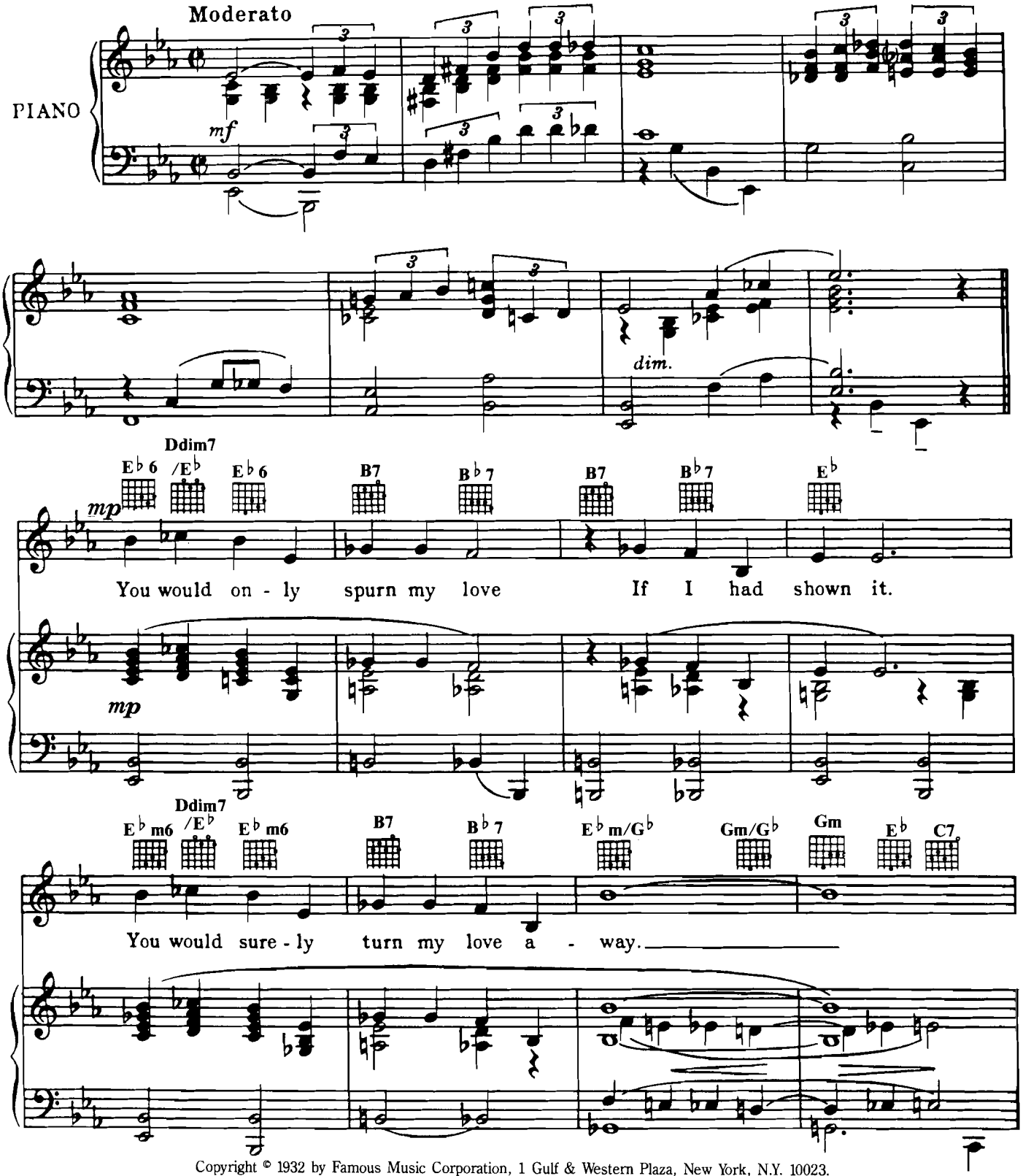

Cm
Cm7
F7
F9
cling to
In a world that moves on too
Moderately (with feeling)
Abm(addG)
Bb7b9
Eb
Abm6/F
Bb7
Chorus:
fast.
This Chang - ing World, This
p
Ebmaj7
Eb6
Db7
Eb
chang - ing scene
Where is it tak - ing us

B♭m7 E♭7 A♭ A♭m E♭ E♭maj7
What does it mean As long as we're cer - tain of each oth - er
E♭6 E♭ A♭ A♭6/F F7 Fm7/B♭ B♭7
We know we don't have to be a - fraid. These
3
p
E♭ A♭m6/F B♭7 E♭maj7 E♭6 D♭7 E♭
chang - ing times we rise a - bove We have no

Bbm7/Db Bbm7/Eb Eb7 Abmaj7 Ab6 Ab6/F Abm6/F Abm6
time for them We have our love And love is the on - ly thing that
mf
Eb/Bb D7/A Fm7 Bb13 Bb7+ Bb7
still re - mains the same Through all This Chang - ing
p
1. Eb B7 Fm7 Bb7
2. Eb Fm7/Ab Eb
rall.
World. This World.
mf
rall.
p

My Silent Love

The melody for this haunting ballad was adapted from Dana Suesse's instrumental, "Jazz Nocturne," and was ranked among the top six songs of 1932. (See the article on Dana Suesse, this issue.) The song was so popular in 1932 there were three separate recordings in the top 10: Ruby Newman and His Orchestra (Gordon Graham, vocal), Isham Jones and His Orchestra (Billy Scott, vocal), Roger Wolfe Kahn and His Orchestra (Elmer Feldkamp, vocal).

Music by DANA SUESSE
Words by EDWARD HEYMAN

Moderato
PIANO
mf
dim.
Ddim7
E♭6 /E♭ E♭6 B7 B♭7 B7 B♭7 E♭
mp
You would on - ly spurn my love If I had shown it.
mp
Ddim7
E♭m6 /E♭ E♭m6 B7 B♭7 E♭m/G♭ Gm/G♭ Gm E♭ C7
You would sure - ly turn my love a - way.

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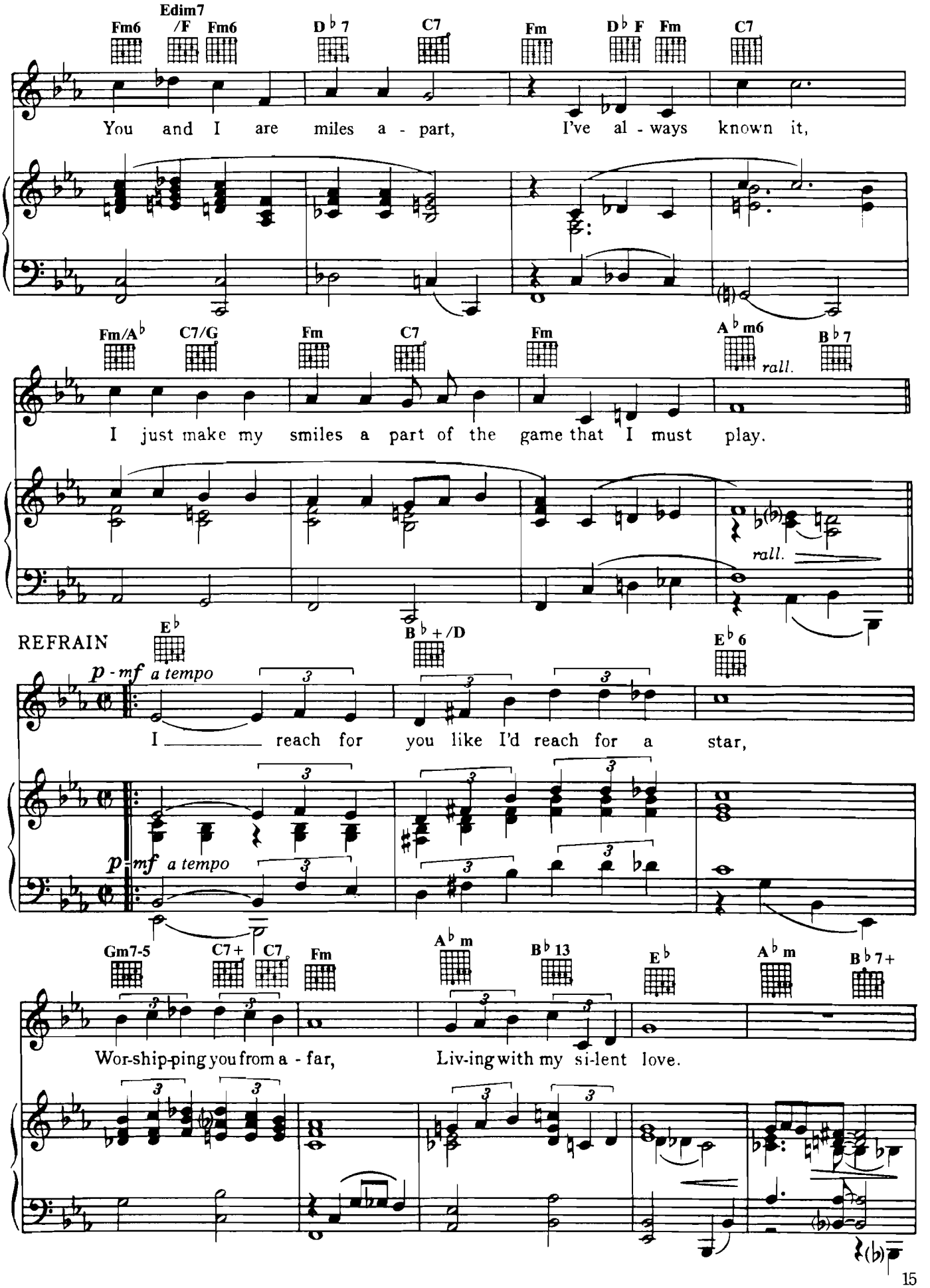
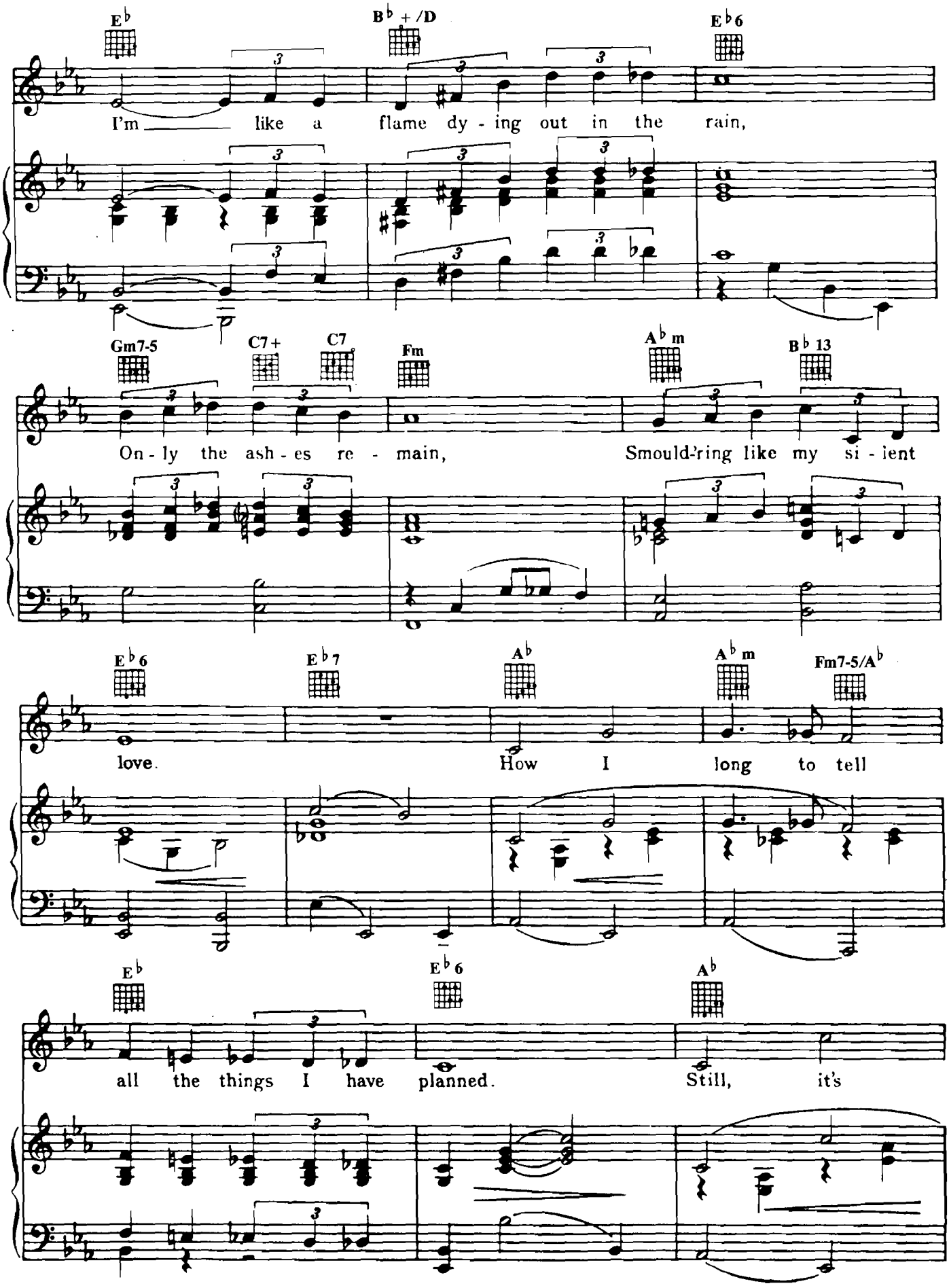
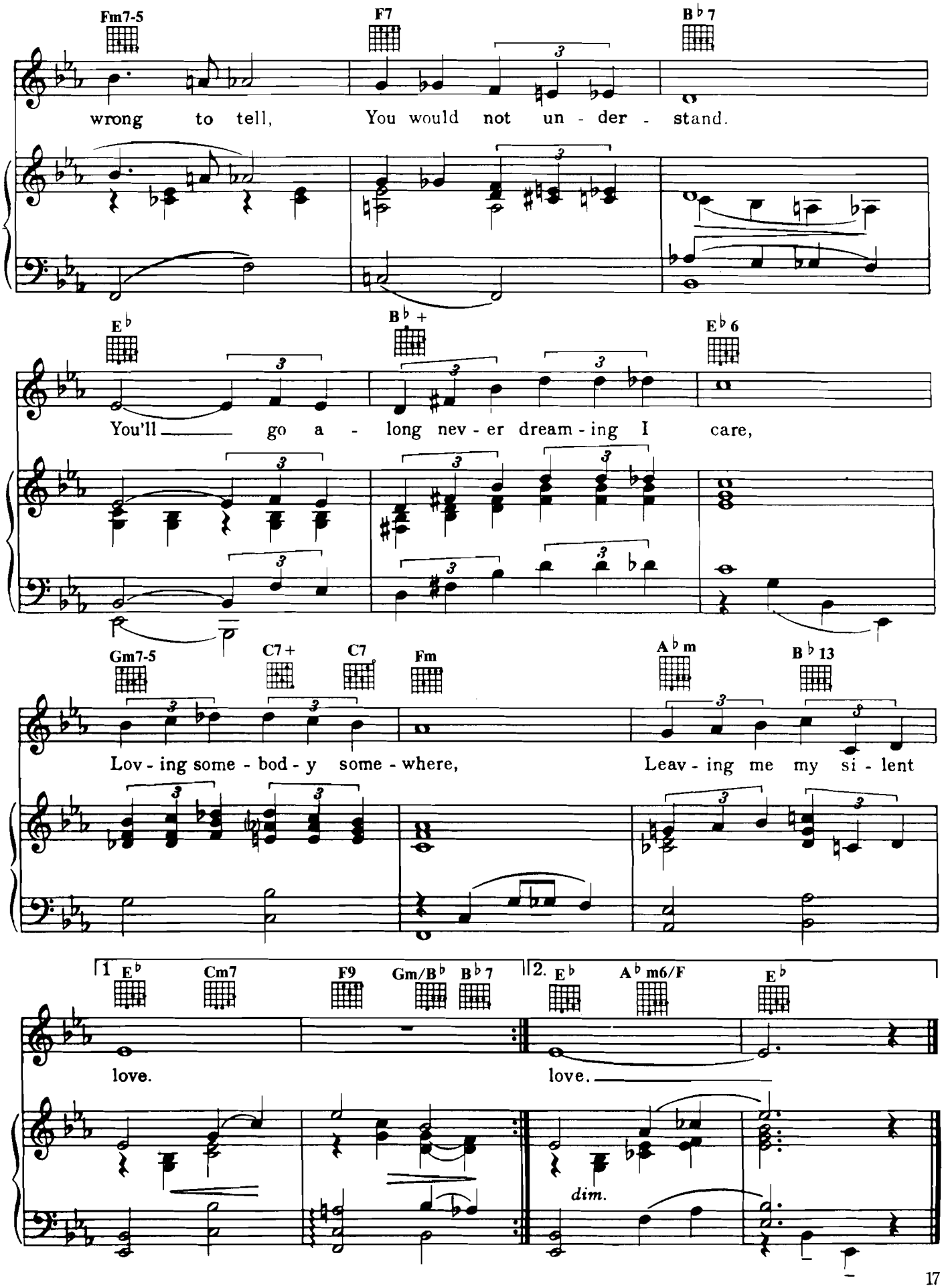

Fm6
Edim7 /F
Fm6
D♭7
C7
Fm
D♭F
Fm
C7
You and I are miles a - part, I've al - ways known it,
Fm/A♭
C7/G
Fm
C7
Fm
A♭m6
B♭7
rall.
I just make my smiles a part of the game that I must play.
rall.
REFRAIN
E♭
B♭+/D
E♭6
p - mf a tempo
I reach for you like I'd reach for a star,
p - mf a tempo
Gm7-5
C7+
C7
Fm
A♭m
B♭13
E♭
A♭m
B♭7+
Wor-ship-ping you from a - far, Liv-ing with my si-lent love.

E♭
B♭+/D
E♭6
I'm like a flame dy - ing out in the rain,
Gm7-5
C7+
C7
Fm
A♭m
B♭13
On - ly the ash - es re - main, Smould-ring like my si - lent
E♭6
E♭7
A♭
A♭m
Fm7-5/A♭
love. How I long to tell
E♭
E♭6
A♭
all the things I have planned. Still, it's

Fm7-5
F7
B♭7
wrong to tell, You would not un - der - stand.
E♭
B♭+
E♭6
You'll go a - long nev - er dream - ing I care,
Gm7-5
C7+
C7
Fm
A♭m
B♭13
Lov - ing some - bod - y some - where, Leav - ing me my si - lent
1 E♭
Cm7
F9
Gm/B♭
B♭7
2. E♭
A♭m6/F
E♭
love.
love.
dim.

Hit The Road To Dreamland

During World War II, Hollywood concentrated on turning out star-studded, often patriotic, musical extravaganzas to provide entertainment for servicemen, and a respite for a worried population. Paramount's 1942 film, "Star-Spangled Rhythm," was a typical example, with a cast that included Bob Hope, Bing Crosby, Dorothy Lamour, Mary Martin, Betty Hutton, Dick Powell and many other stars. Mary Martin and Dick Powell performed this song, accompanied by the Golden Gate Quartet.

Words by JOHNNY MERCER

Music by HAROLD ARLEN

Refrain

B♭ B♭6 B♭7 B♭6 B♭ B♭6 B♭maj7 Gm/B♭ Cm7

Bye, bye, ba - by Time to hit the road to dream - land You're my

mp - mf

F7/C Cm7 F9/6 F7+5 B♭maj7 B♭ B♭6 B♭7 B♭6

ba - by Dig you in the land of Nod. Hold tight ba - by

B♭ B♭6 B♭maj7 Gm/B♭ Cm7 F7/C

We'll be swing- ing up in dream - land All night ba - by

Cm7 F9/6 F7+5 B♭ D7 D7+5 C/E Fm(+7) D9/F♯ D9

where the lit - tle Cher-ubs trod. Look at that knocked out moon, Been a - blow-

cresc. poco - a - poco

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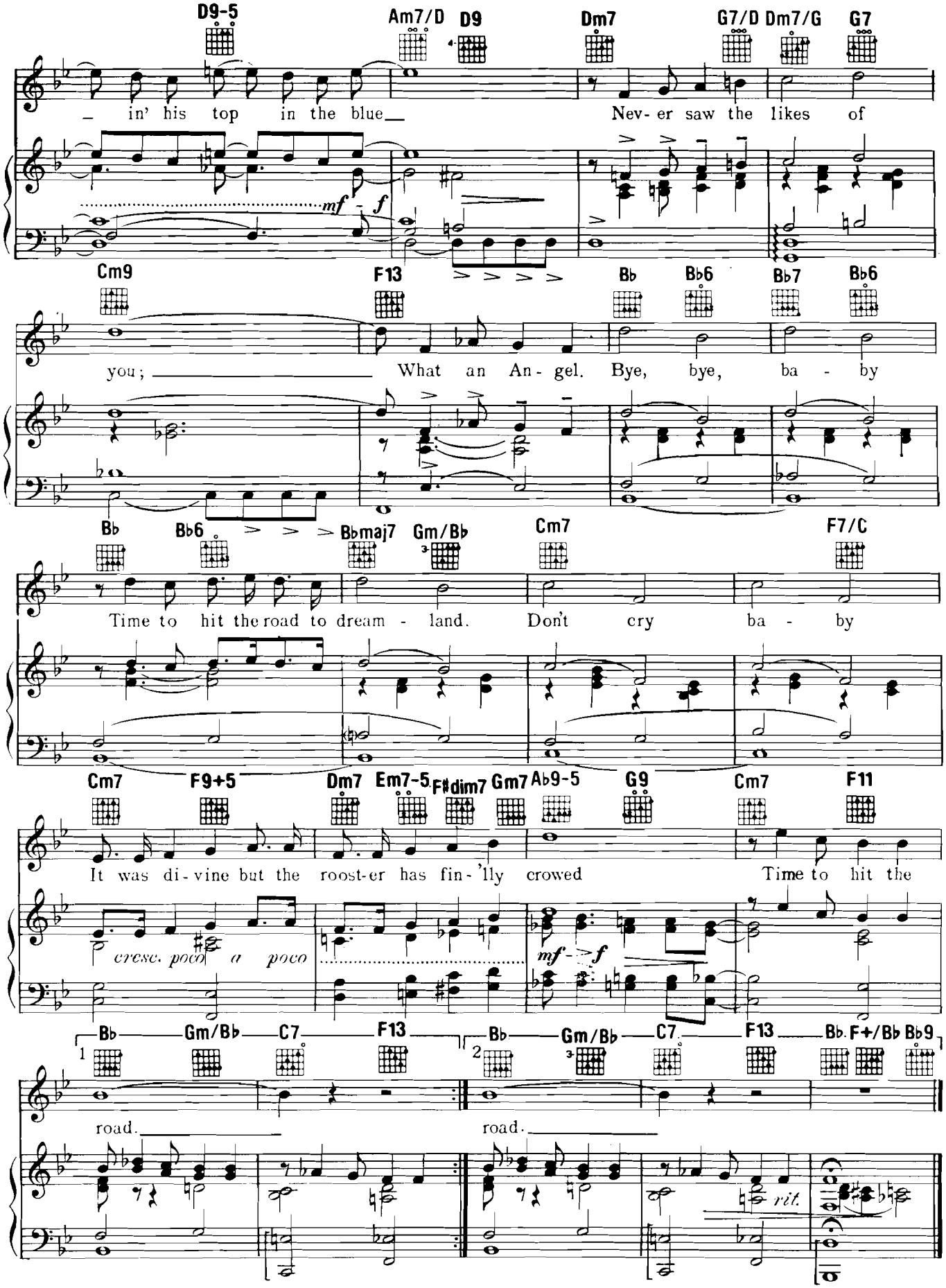
D9-5
Am7/D
D9
Dm7
G7/D
Dm7/G
G7
_ in' his top in the blue_
Nev- er saw the likes of
mf - f
Cm9
F13
Bb
Bb6
Bb7
Bb6
you; _____
What an An- gel. Bye, bye, ba - by
Bb
Bb6
Bbmaj7
Gm/Bb
Cm7
F7/C
Time to hit the road to dream - land.
Don't cry ba - by
Cm7
F9+5
Dm7
Em7-5
F♯dim7
Gm7
Ab9-5
G9
Cm7
F11
It was di- vine but the roost-er has fin- 'lly crowed
Time to hit the
cresc. poco a poco
mf - f
1
Bb
Gm/Bb
C7
F13
road.
2
Bb
Gm/Bb
C7
F13
Bb
F+/Bb
Bb9
road.
rit.

The Road To Morocco

Paramount Pictures started the highly successful "Road" series in 1940 with "Road To Singapore." "Road To Morocco" (1942) was the third film in the series, with the wisecracking pals Bob Hope and Bing Crosby vying for the affections of Dorothy Lamour. This "Road" picture had Hope and Crosby singing this song while perched on the back of a camel. In 1945, the duet was recorded on the Decca label.

Music by JAMES VAN HEUSEN
Words by JOHNNY BURKE

Moderato (*Rhythmically*)

mf

Adim7 B♭7 Fm7/B♭ B♭13 E♭ Adim7

Let's meet on the road to Mo-roc - co, In -
meet on the road to Mo-roc - co, Let's

mp-mf

B♭7 Fm7/B♭ B♭13 E♭6 B♭m7 E♭6 F♯dim7

- stead of the tun - nel of love. The
dream for the price of a dime. We'll

Gm Cm Gm Cm7

des - ert night, the Ar - ab tents, the har - em at - mos - phere
ride the mag - ic car - pet that looks ab - so - lute - ly real

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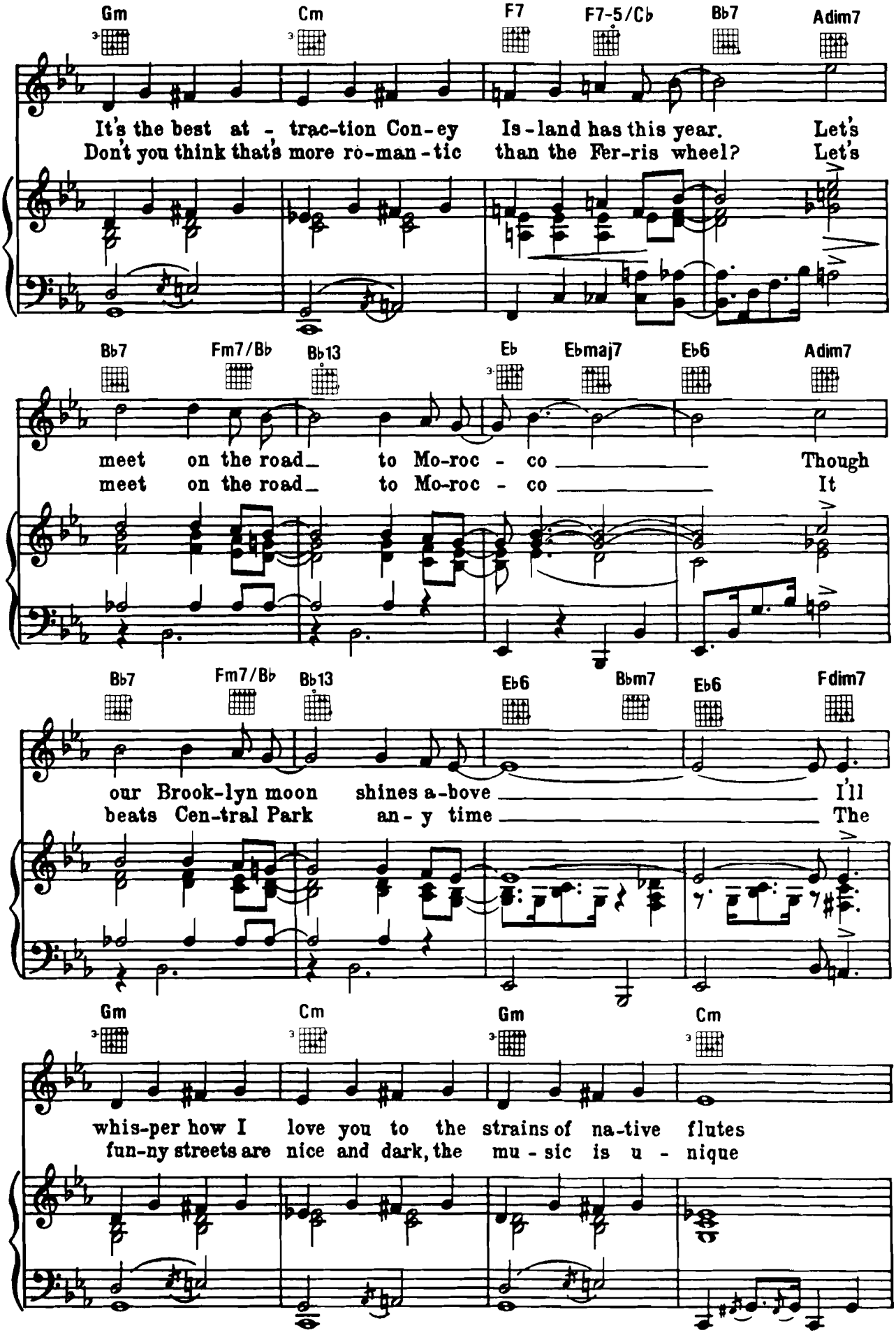
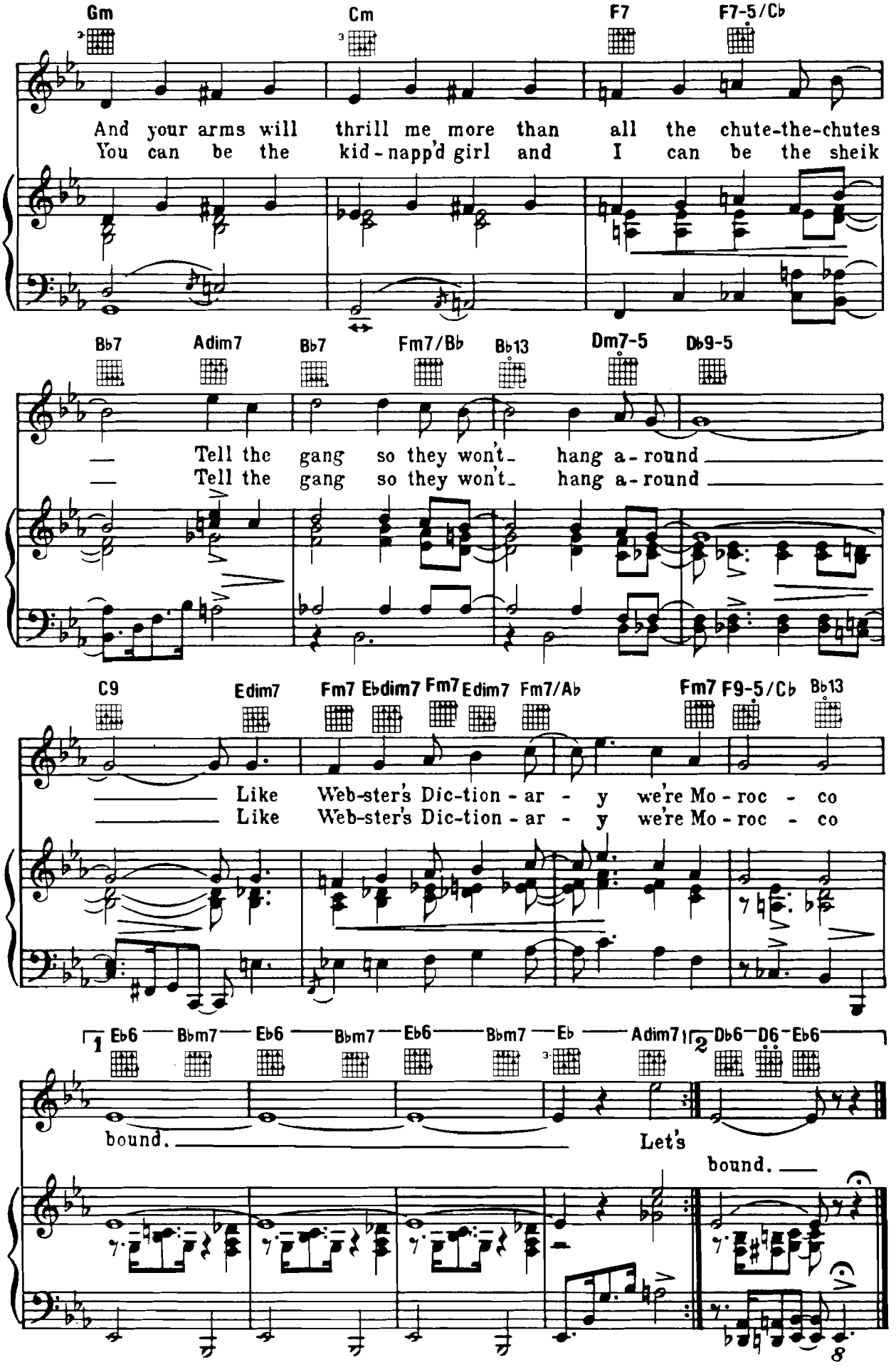
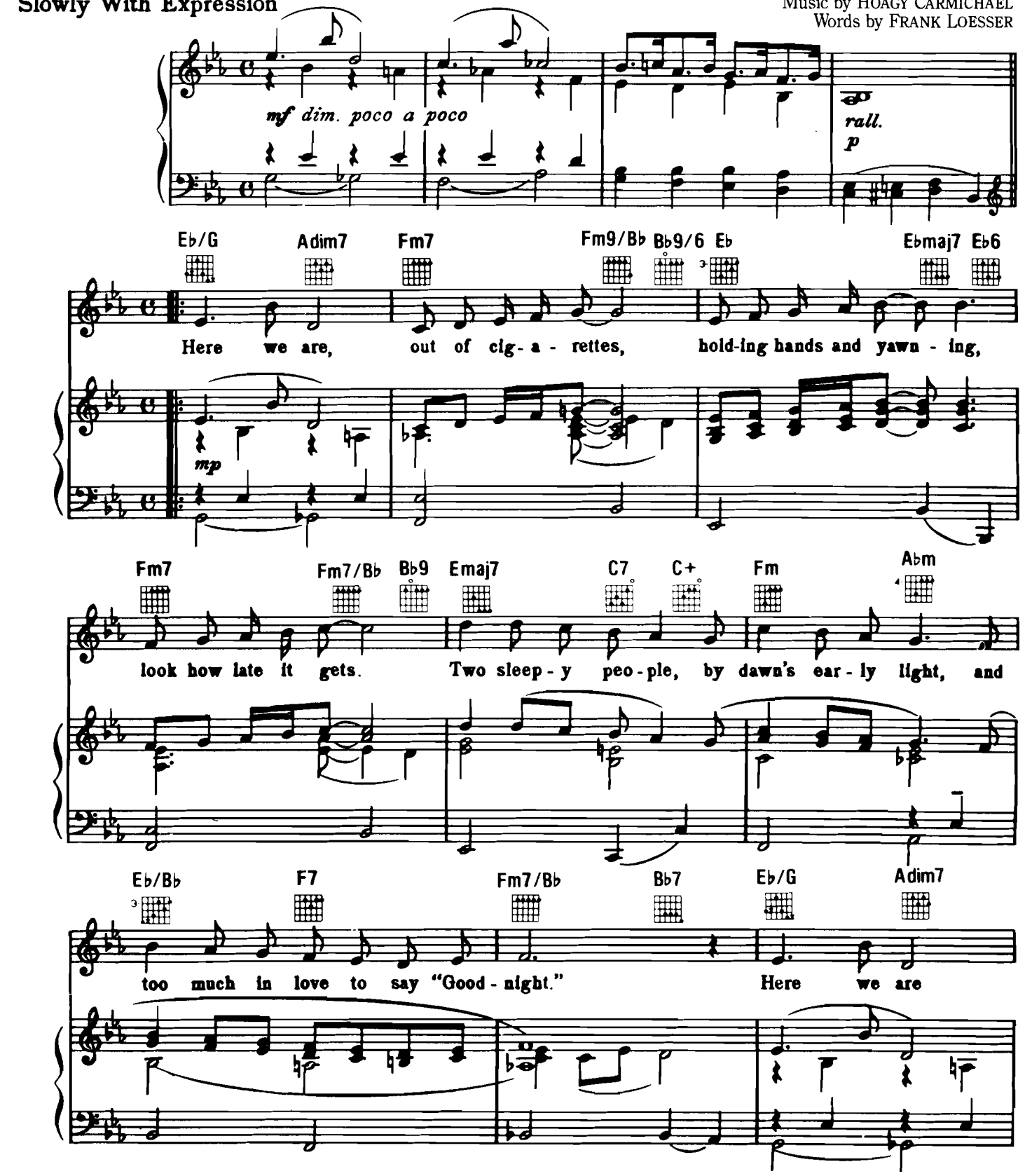

Gm Cm F7 F7-5/C♭ B♭7 Adim7
It's the best at - trac-tion Con-ey Is-land has this year. Let's
Don't you think that's more ro-man-tic than the Fer-ris wheel? Let's
B♭7 Fm7/B♭ B♭13 E♭ E♭maj7 E♭6 Adim7
meet on the road_ to Mo-roc - co Though
meet on the road_ to Mo-roc - co It
B♭7 Fm7/B♭ B♭13 E♭6 B♭m7 E♭6 Fdim7
our Brook-lyn moon shines a-bove I'll
beats Cen-tral Park an - y time The
Gm Cm Gm Cm
whis-per how I love you to the strains of na-tive flutes
fun-ny streets are nice and dark, the mu - sic is u - nique

Gm Cm F7 F7-5/Cb
And your arms will thrill me more than all the chute-the-chutes
You can be the kid-napp'd girl and I can be the sheik
Bb7 Adim7 Bb7 Fm7/Bb Bb13 Dm7-5 Db9-5
Tell the gang so they won't hang a-round
Tell the gang so they won't hang a-round
C9 Edim7 Fm7 Ebdim7 Fm7 Edim7 Fm7/Ab Fm7 F9-5/Cb Bb13
Like Web-ster's Dic-tion-ar-y we're Mo-roc-co
Like Web-ster's Dic-tion-ar-y we're Mo-roc-co
1 Eb6 Bbm7 Eb6 Bbm7 Eb6 Bbm7 Eb Adim7 2 Db6 D6 Eb6
bound.
Let's
bound.

Two Sleepy People

This drowsy duet was sung by Bob Hope and Shirley Ross in the 1938 Paramount movie, "Thanks For The Memory." The idea for the song supposedly occurred one night when Frank and Lynn Loesser were visiting the Hoagy Carmichaels. Apologizing for leaving early, Lynn remarked, "We're two sleepy people," which resulted in the songwriters dashing for the piano and writing the song on the spot. Fats Waller's Bluebird recording was no. 1 in 1938, surpassing a concurrent recording by Hoagy Carmichael and Ella Logan.

Slowly With Expression

Music by HOAGY CARMICHAEL
Words by FRANK LOESSER

mf dim. poco a poco
rall.
p
Eb/G Adim7 Fm7 Fm9/Bb Bb9/6 Eb Ebmaj7 Eb6
Here we are, out of cig - a - rettes, hold-ing hands and yawn - ing,
mp
Fm7 Fm7/Bb Bb9 Emaj7 C7 C+ Fm Abm
look how late it gets. Two sleep - y peo - ple, by dawn's ear - ly light, and
Eb/Bb F7 Fm7/Bb Bb7 Eb/G Adim7
too much in love to say "Good - night." Here we are

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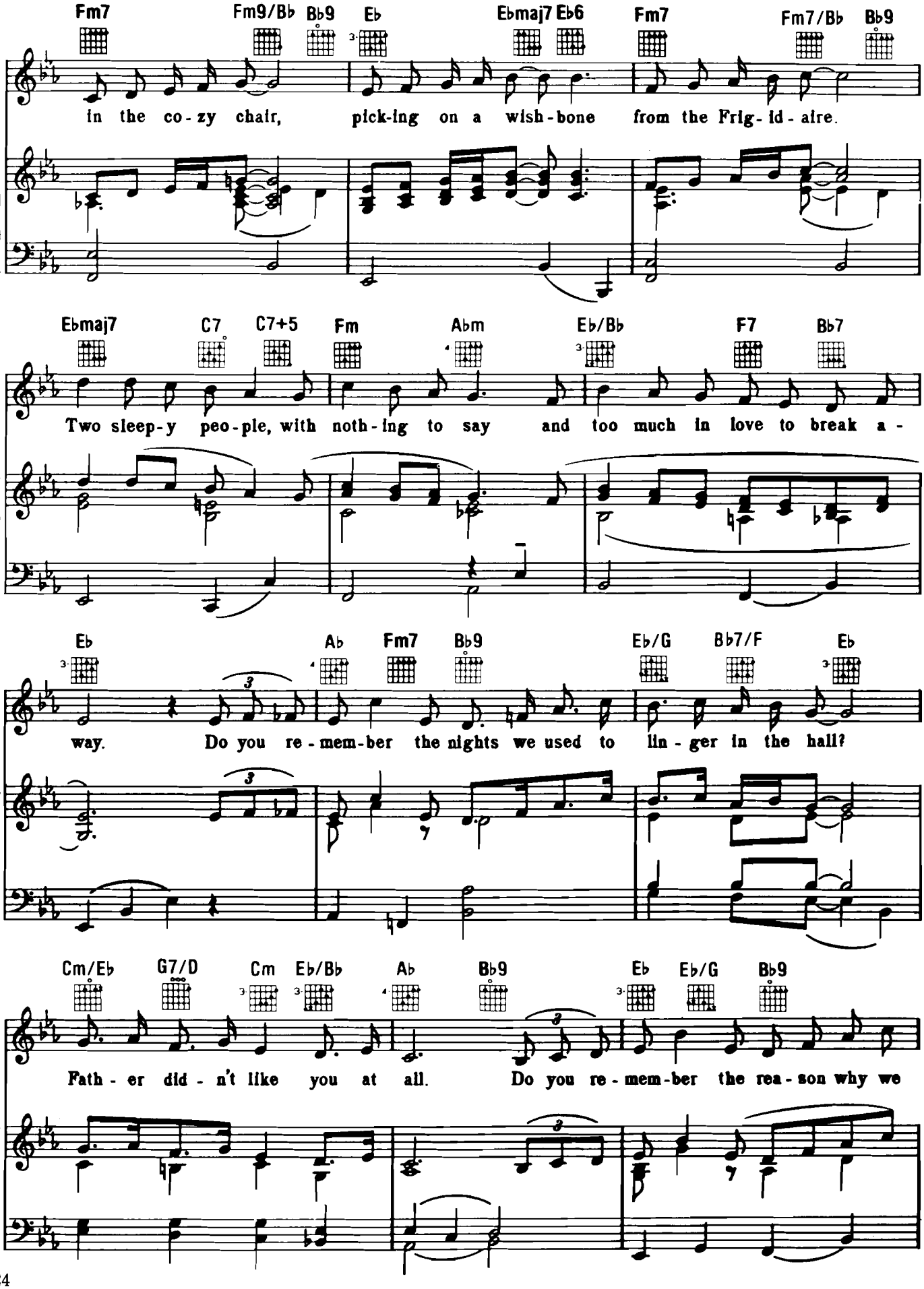
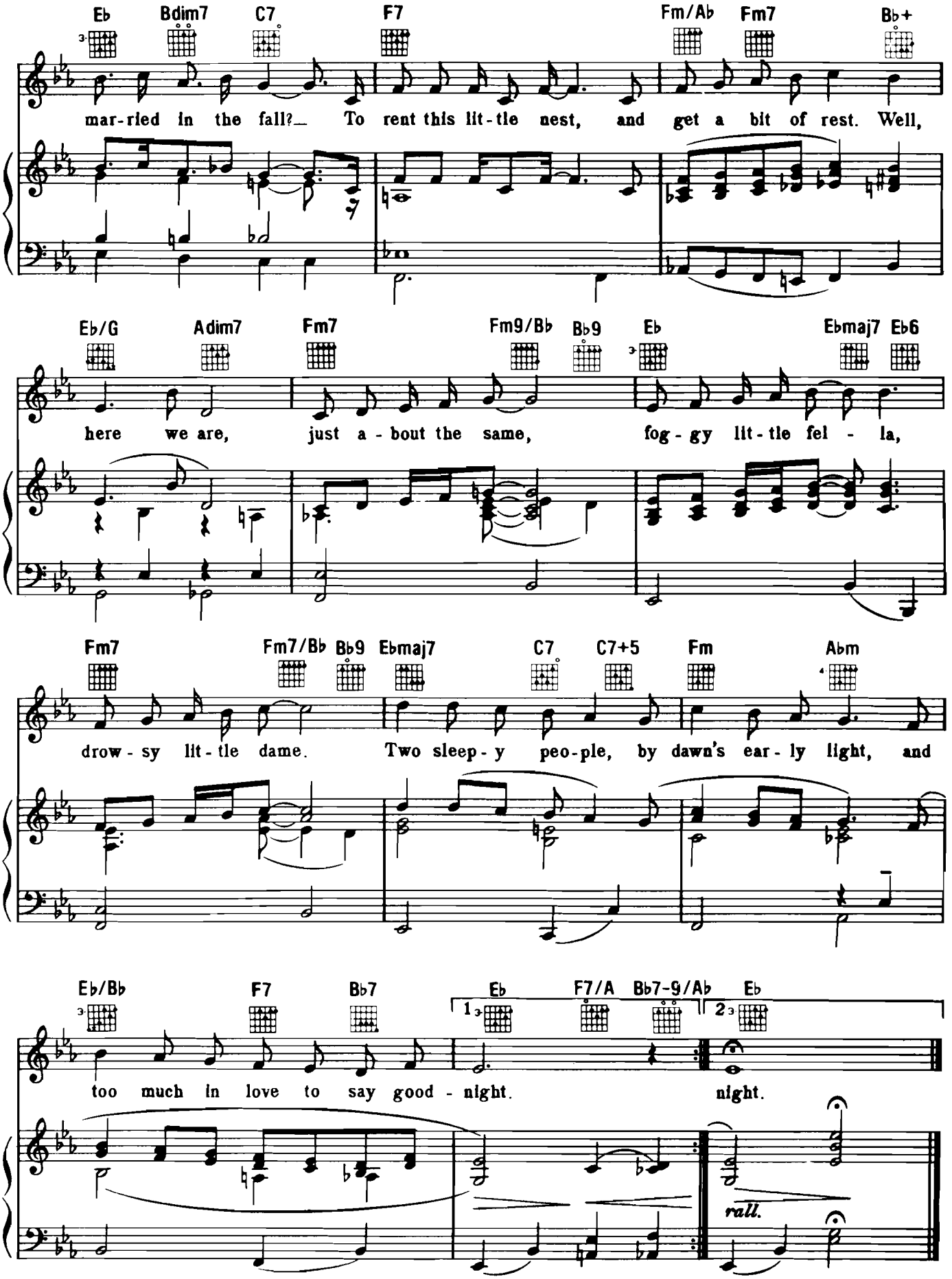
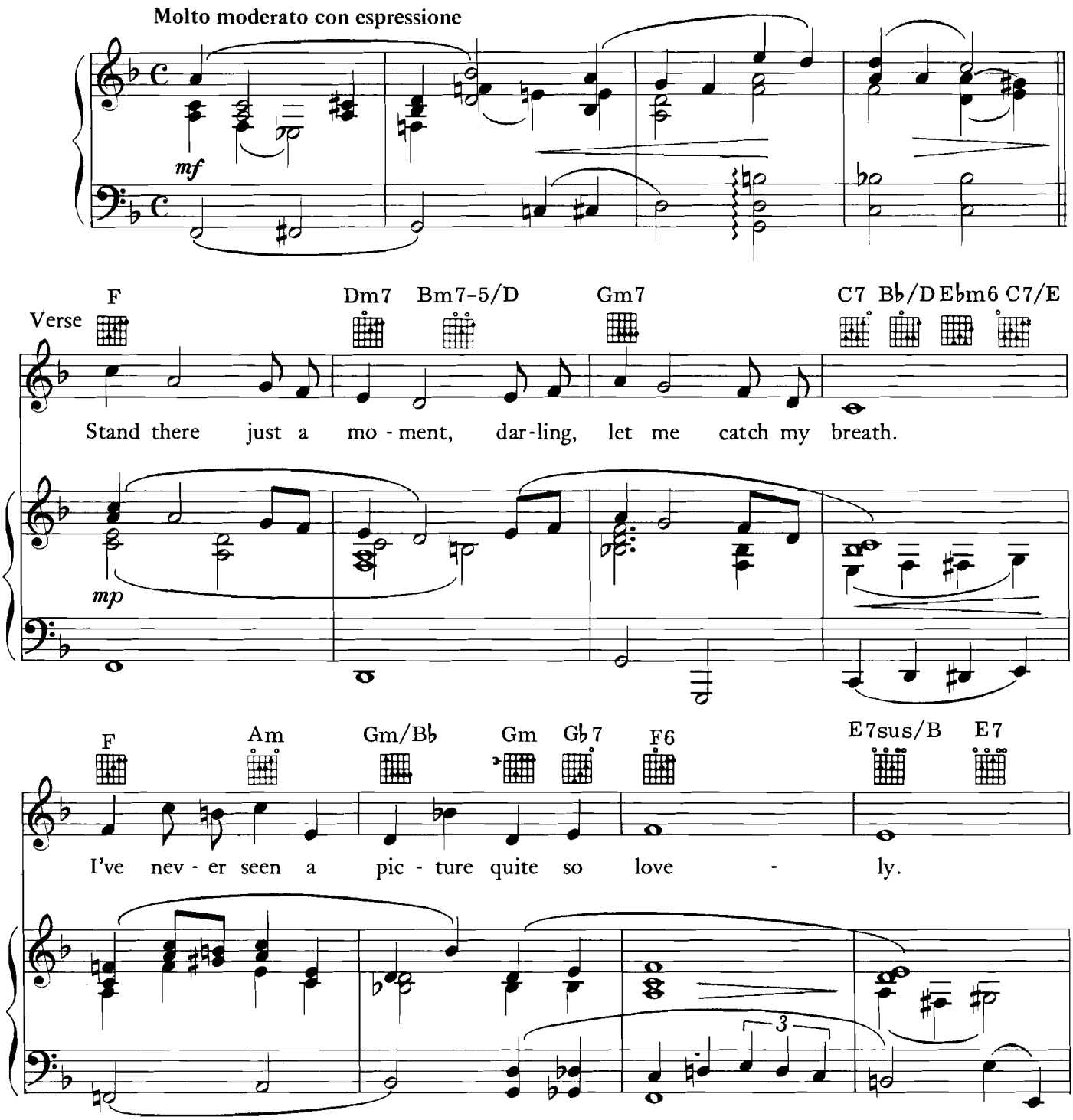

Fm7 Fm9/Bb Bb9 Eb Ebmaj7 Eb6 Fm7 Fm7/Bb Bb9
in the co-zy chair, pick-ing on a wish-bone from the Frig-id-aire.
Ebmaj7 C7 C7+5 Fm Abm Eb/Bb F7 Bb7
Two sleep-y peo-ple, with noth-ing to say and too much in love to break a-
Eb Ab Fm7 Bb9 Eb/G Bb7/F Eb
way. Do you re-mem-ber the nights we used to lin-ger in the hall?
Cm/Eb G7/D Cm Eb/Bb Ab Bb9 Eb Eb/G Bb9
Fath-er did-n't like you at all. Do you re-mem-ber the rea-son why we

Eb Bdim7 C7 F7 Fm/Ab Fm7 Bb+
mar-ried in the fall? To rent this lit-tle nest, and get a bit of rest. Well,
Eb/G Adim7 Fm7 Fm9/Bb Bb9 Eb Ebmaj7 Eb6
here we are, just a-bout the same, fog-gy lit-tle fel-la,
Fm7 Fm7/Bb Bb9 Ebmaj7 C7 C7+5 Fm Abm
drow-sy lit-tle dame. Two sleep-y peo-ple, by dawn's ear-ly light, and
Eb/Bb F7 Bb7 Eb F7/A Bb7-9/Ab Eb
1 2
too much in love to say good-night. night.
rall.

Moonlight Becomes You

Bing Crosby crooned this beautiful love song to Dorothy Lamour as he stood beneath her window in the film, "Road To Morocco." His 1942 recording of this song reached no. 1 on the Hit Parade, closely followed by Glenn Miller's rendition. In 1943 the Harry James band, with Johnny McAfee on vocal, had a million-selling recording on the Columbia label. Variety selected it for their Fifty Year Hit Parade.

Music by JAMES VAN HEUSEN
Words by JOHNNY BURKE

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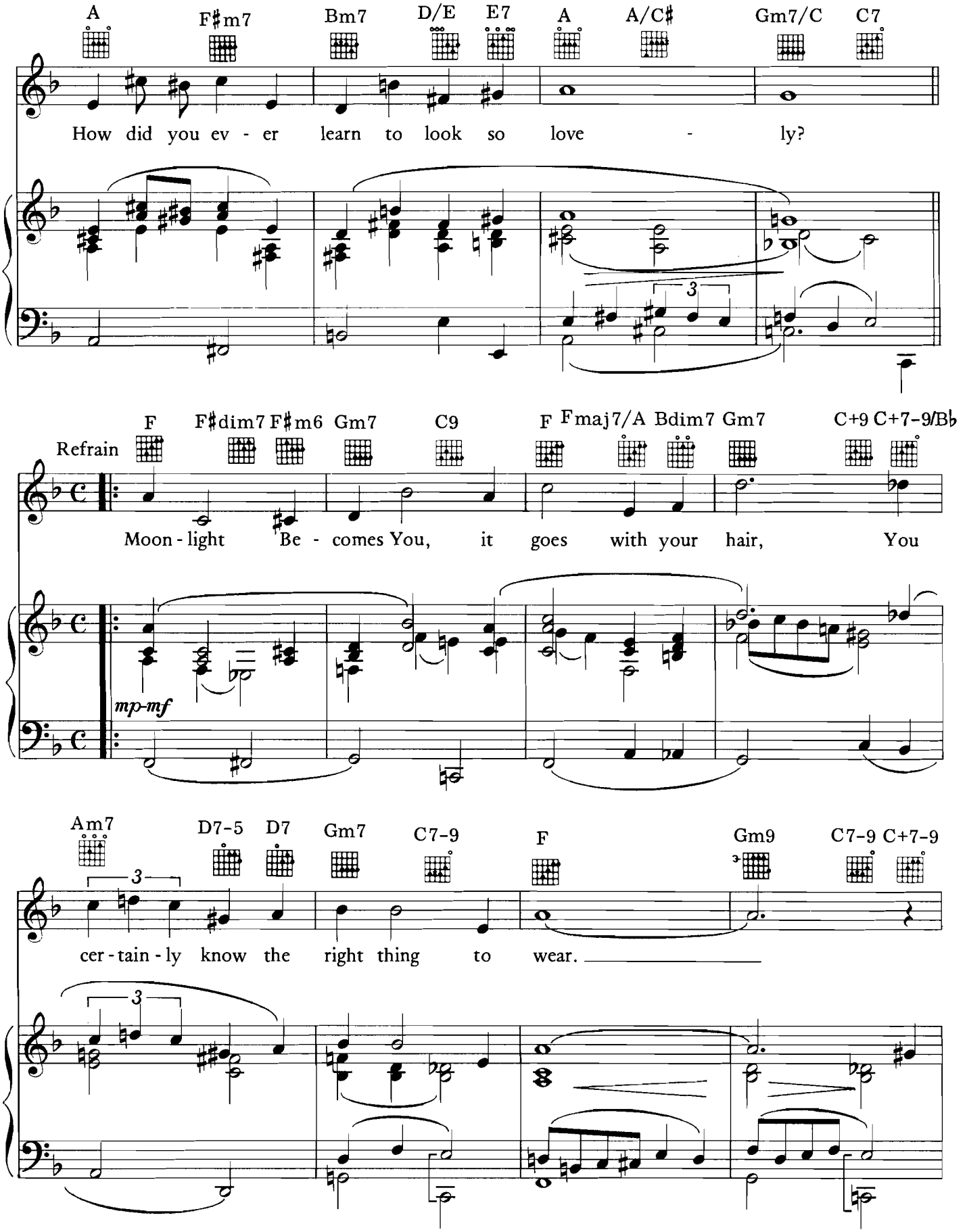
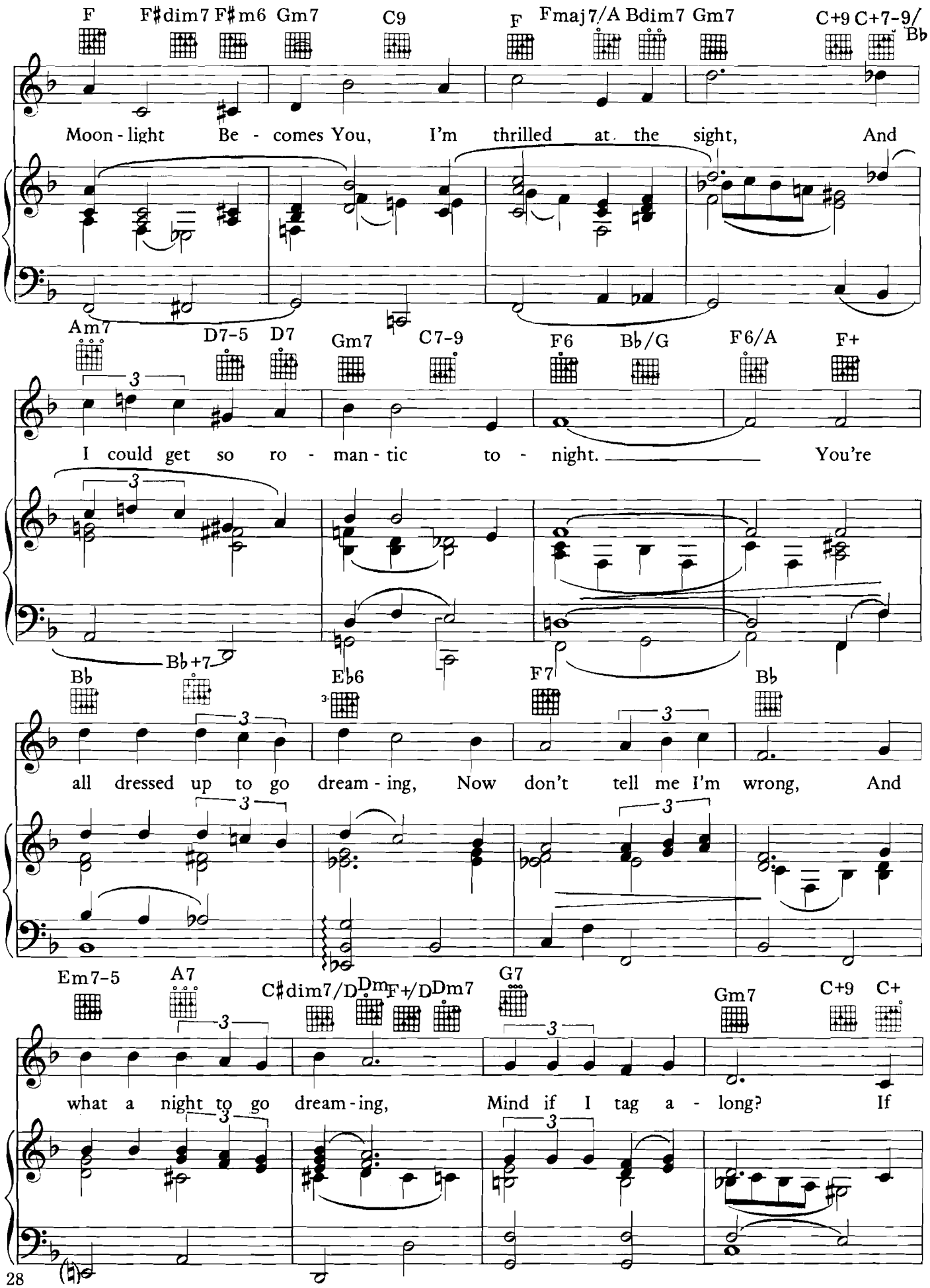
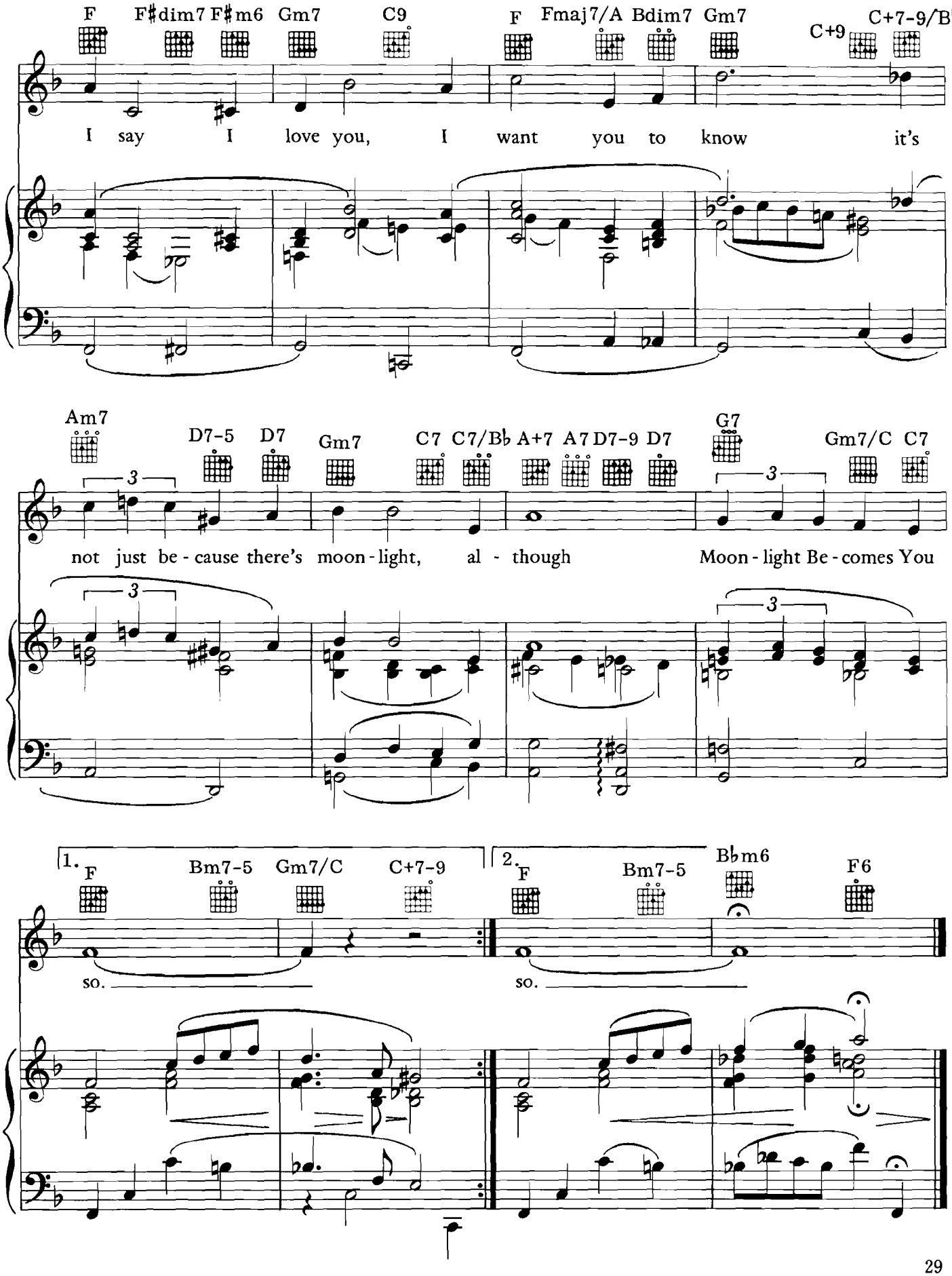
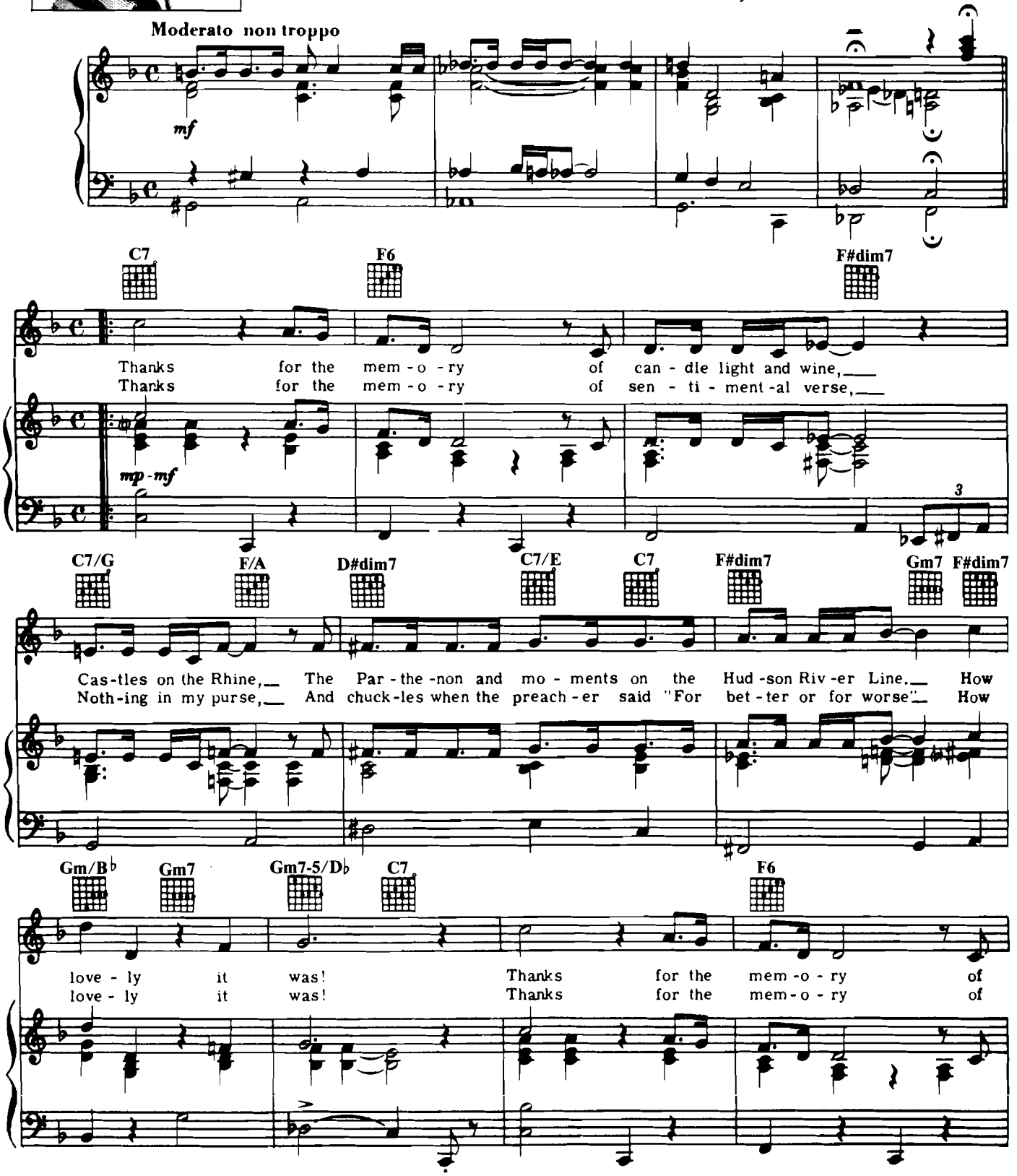

A F♯m7 Bm7 D/E E7 A A/C♯ Gm7/C C7
How did you ev - er learn to look so love - ly?
Refrain
F F♯dim7 F♯m6 Gm7 C9 F Fmaj7/A Bdim7 Gm7 C+9 C+7-9/B♭
Moon - light Be - comes You, it goes with your hair, You
mp-mf
Am7 D7-5 D7 Gm7 C7-9 F Gm9 C7-9 C+7-9
cer - tain - ly know the right thing to wear.

F F♯dim7 F♯m6 Gm7 C9 F Fmaj7/A B♭dim7 Gm7 C+9 C+7-9/B♭
Moon - light Be - comes You, I'm thrilled at the sight, And
Am7 D7-5 D7 Gm7 C7-9 F6 B♭/G F6/A F+
I could get so ro - man - tic to - night. You're
B♭ B♭+7 E♭6 F7 B♭
all dressed up to go dream - ing, Now don't tell me I'm wrong, And
Em7-5 A7 C♯dim7/D Dm F+/D Dm7 G7 Gm7 C+9 C+
what a night to go dream - ing, Mind if I tag a - long? If

F F♯dim7 F♯m6 Gm7 C9 F Fmaj7/A Bdim7 Gm7 C+9 C+7-9/B♭
I say I love you, I want you to know it's
Am7 D7-5 D7 Gm7 C7 C7/B♭ A+7 A7 D7-9 D7 G7 Gm7/C C7
not just be - cause there's moon - light, al - though Moon - light Be - comes You
1. F Bm7-5 Gm7/C C+7-9
so.
2. F Bm7-5 B♭m6 F6
so.

Thanks For The Memory

This now familiar melody, synonymous with Bob Hope, was first heard in the Paramount film, "Big Broadcast of 1938." It was Bob Hope's feature film debut, in which he and Shirley Ross co-starred as a still-in-love divorced couple. It won an Oscar for Best Song of 1938 and was named to Variety's Fifty Year Hit Parade. Over the years, Hope has used this song as his theme, changing the lyric to fit the occasion.

Words and Music by LEO ROBIN and RALPH RAINGER

Moderato non troppo
mf
C7
F6
F#dim7
Thanks for the mem - o - ry of can - dle light and wine,
Thanks for the mem - o - ry of sen - ti - ment - al verse,
mp - mf
3
C7/G
F/A
D#dim7
C7/E
C7
F#dim7
Gm7
F#dim7
Cas-tles on the Rhine, The Par - the - non and mo - ments on the Hud - son Riv - er Line. How
Noth-ing in my purse, And chuck-les when the preach - er said "For bet - ter or for worse" How
Gm/B♭
Gm7
Gm7-5/D♭
C7
F6
love - ly it was! Thanks for the mem - o - ry of
love - ly it was! Thanks for the mem - o - ry of

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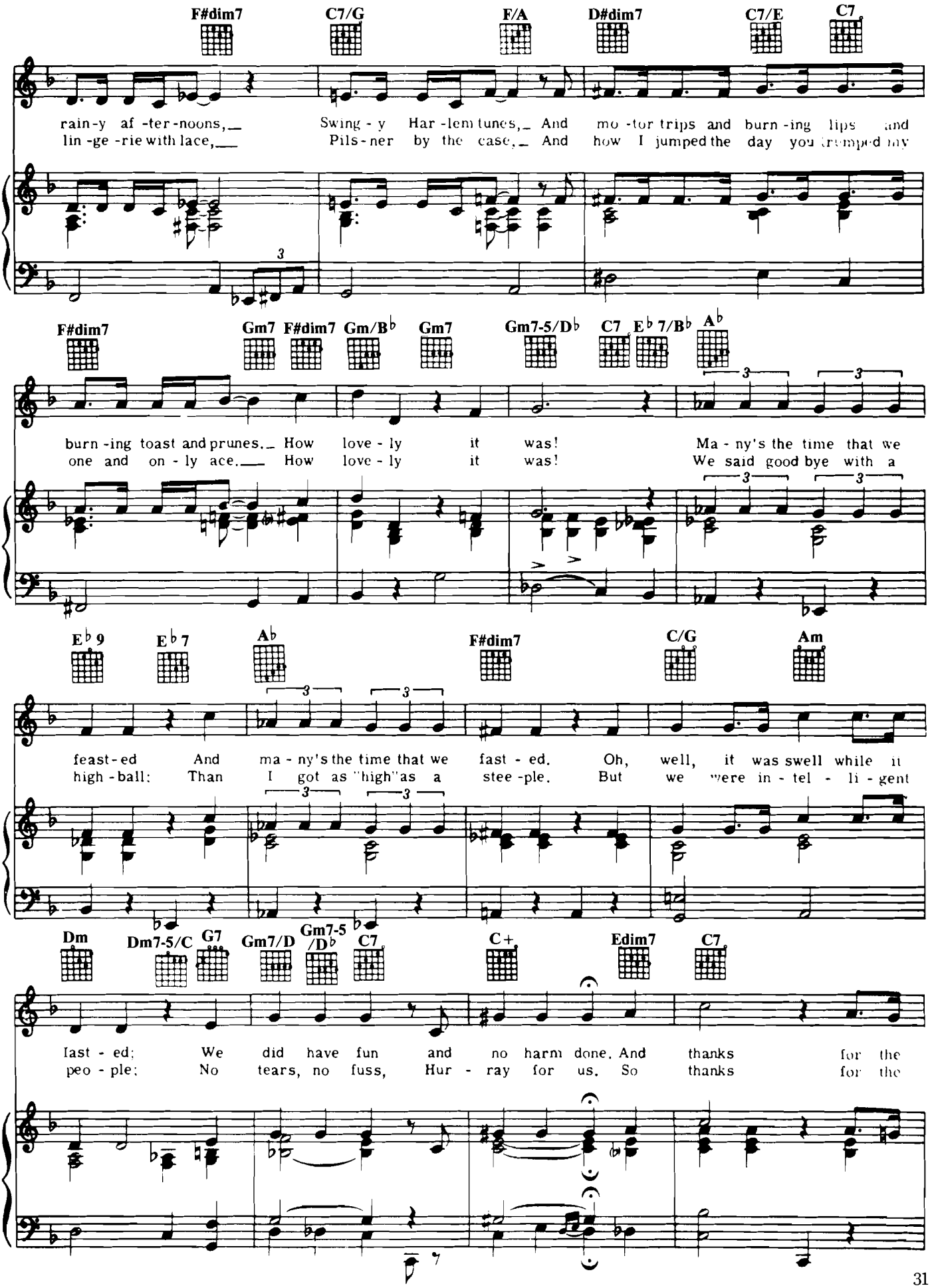
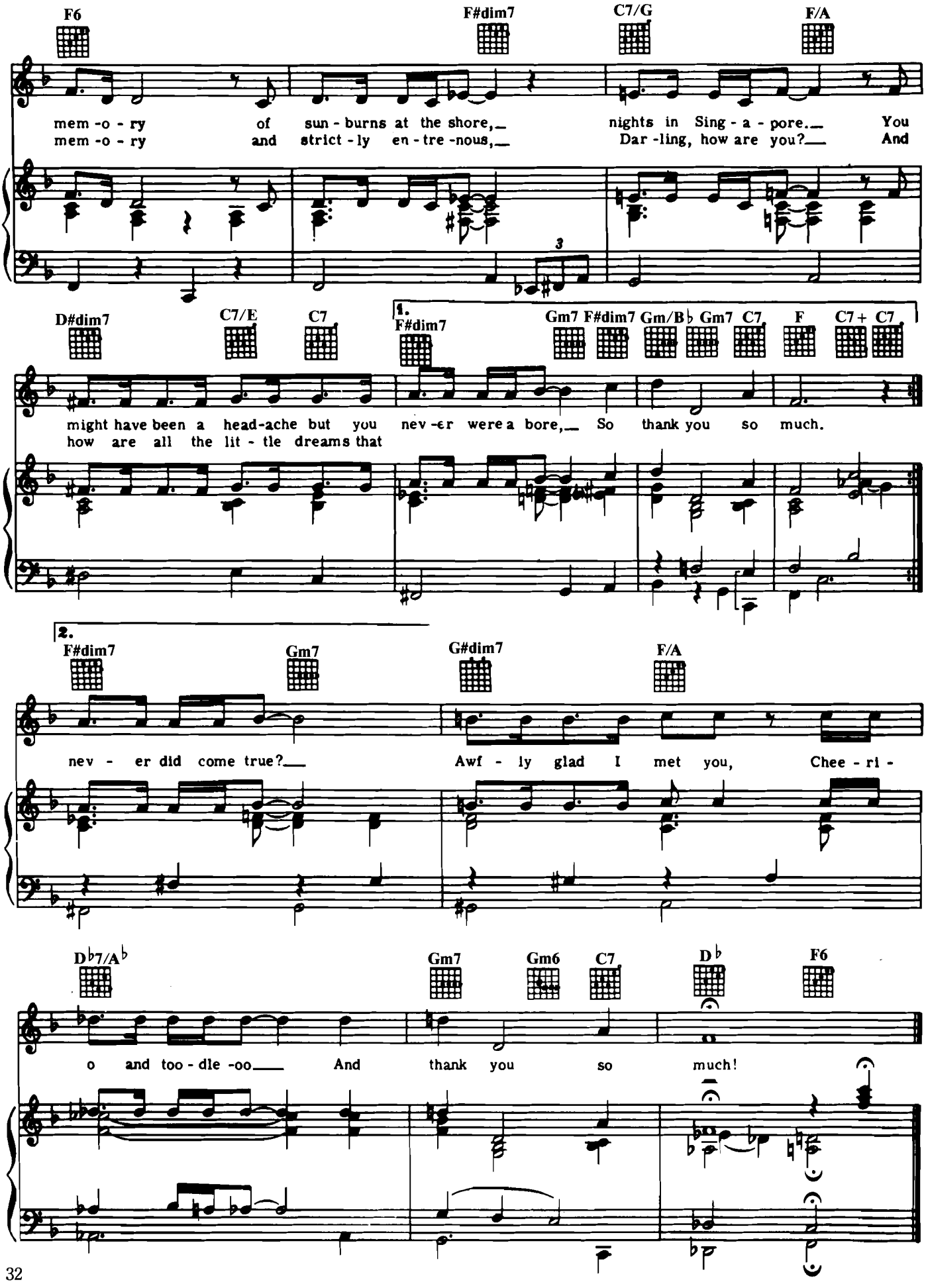
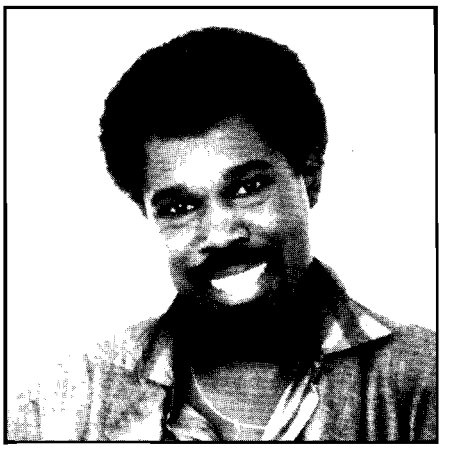
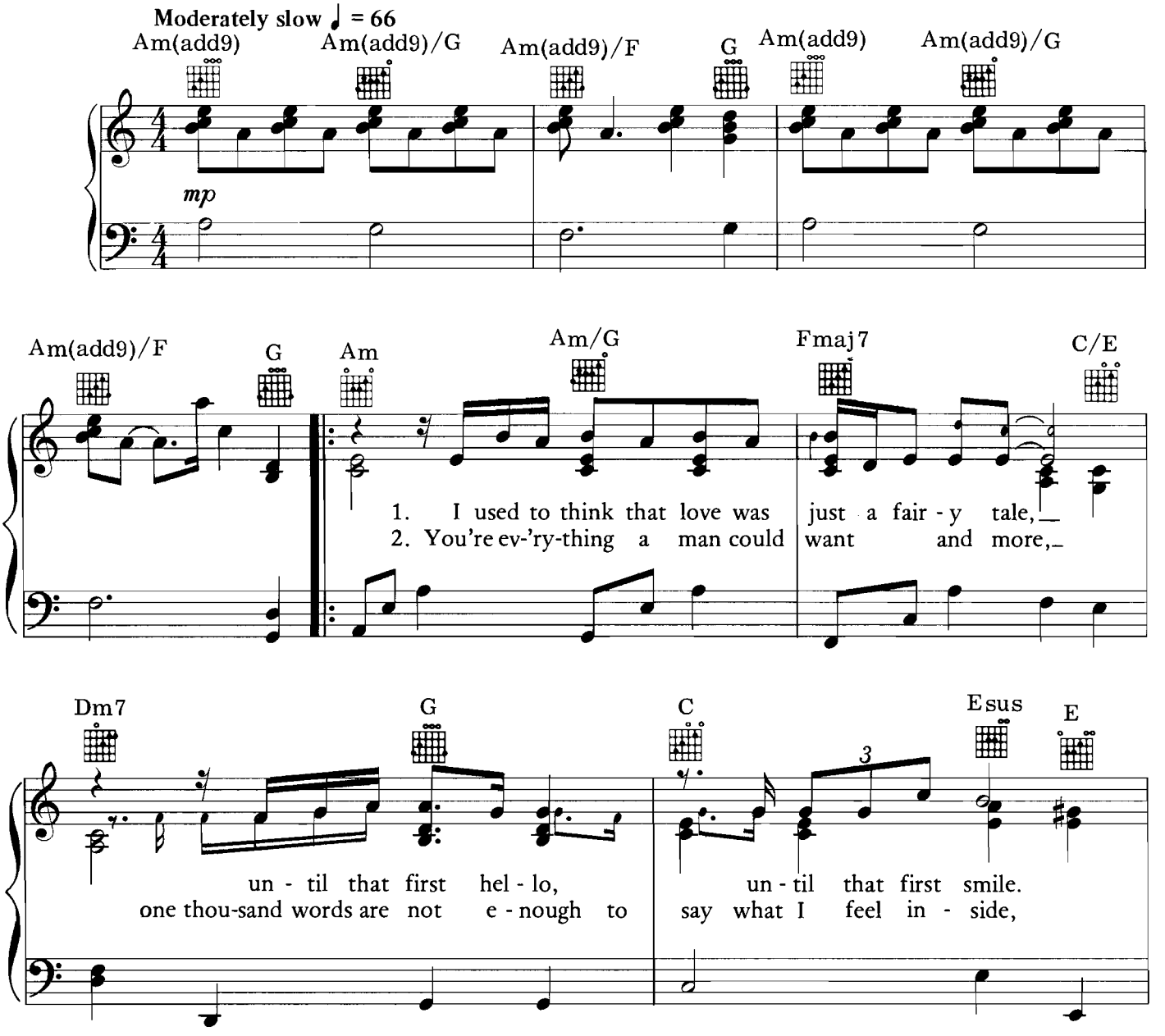

F#dim7 C7/G F/A D#dim7 C7/E C7
rain-y af-ter-noons, Swing-y Har-lem tunes, And mo-tor trips and burn-ing lips and
lin-ge-rie with lace, Pils-ner by the case, And how I jumped the day you trumped my
F#dim7 Gm7 F#dim7 Gm/B♭ Gm7 Gm7-5/D♭ C7 E♭7/B♭ A♭
burn-ing toast and prunes. How love-ly it was! Ma-ny's the time that we
one and on-ly ace. How love-ly it was! We said good bye with a
E♭9 E♭7 A♭ F#dim7 C/G Am
feast-ed And ma-ny's the time that we fast-ed. Oh, well, it was swell while it
high-ball; Than I got as "high" as a stee-ple. But we were in-tel-li-gent
Dm Dm7-5/C G7 Gm7/D Gm7-5/D♭ C7 C+ Edim7 C7
fast-ed; We did have fun and no harm done. And thanks for the
peo-ple; No tears, no fuss, Hur-ray for us. So thanks for the

F6
F#dim7
C7/G
F/A
mem -o - ry of sun - burns at the shore,_ nights in Sing - a - pore._ You
mem -o - ry and strict - ly en - tre -nous,_ Dar -ling, how are you?_ And
3
D#dim7
C7/E
C7
1.
F#dim7
Gm7
F#dim7
Gm/B♭
Gm7
C7
F
C7+
C7
might have been a head-ache but you nev -er were a bore,_ So thank you so much.
how are all the lit - tle dreams that
2.
F#dim7
Gm7
G#dim7
F/A
nev - er did come true?_ Awf - ly glad I met you, Chee - ri -
D♭7/A♭
Gm7
Gm6
C7
D♭
F6
o and too - dle -oo_ And thank you so much!

Suddenly

Billy Ocean's album produced three successful singles: "Caribbean Queen" reached no. 1 on the charts in November 1984 (only after its title had been changed from "European Queen"), "Loverboy" went to no. 2 in February 1985, and "Suddenly" broke into the top 15 in May of the same year. The album passed platinum (2 million copies sold), and Billy was awarded a Grammy Award for Best Male Rhythm and Blues Vocal Performance. His newest album, "Love Zone," is well on its way to matching the success of "Suddenly."



Words and Music by
KEITH DIAMOND and BILLY OCEAN

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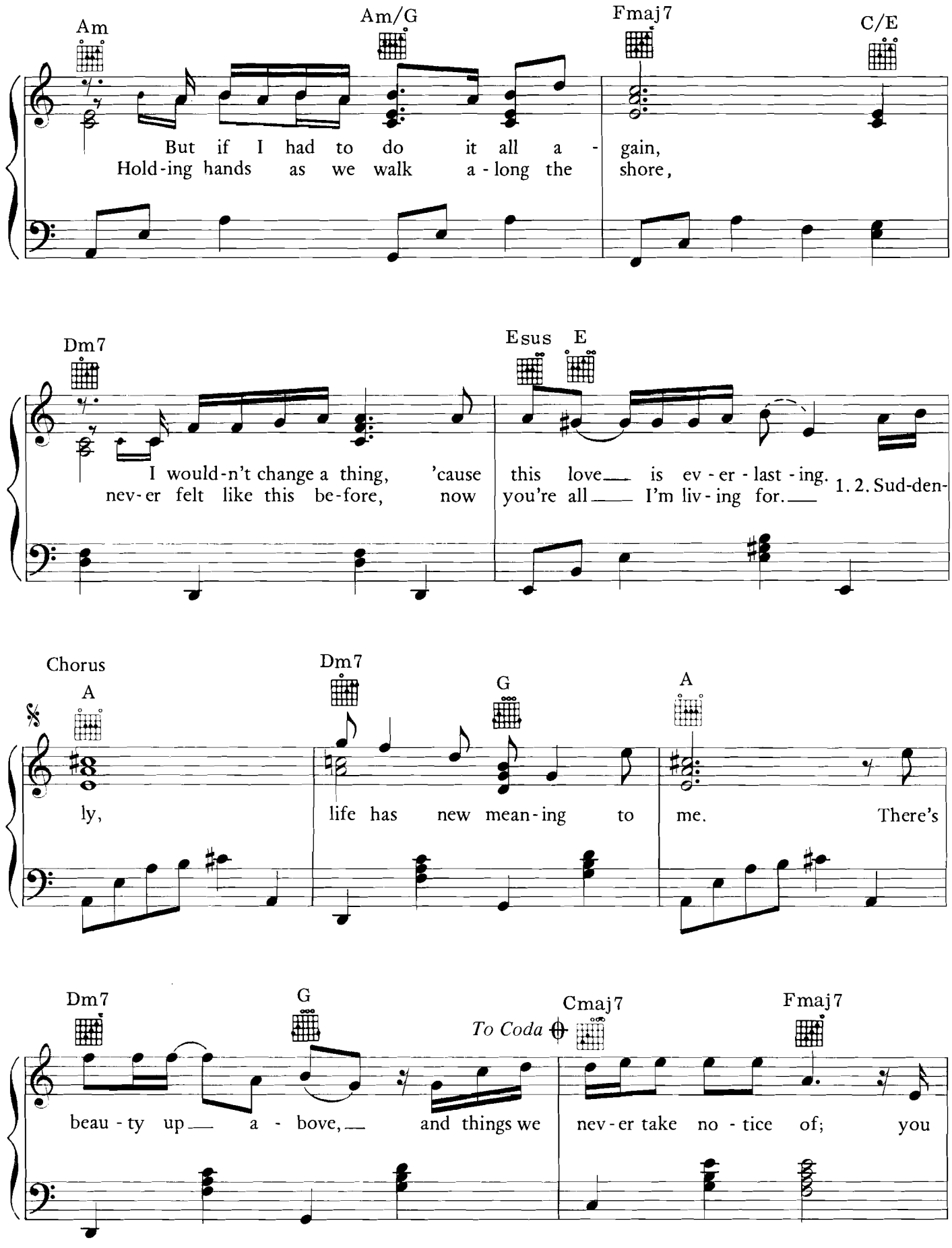
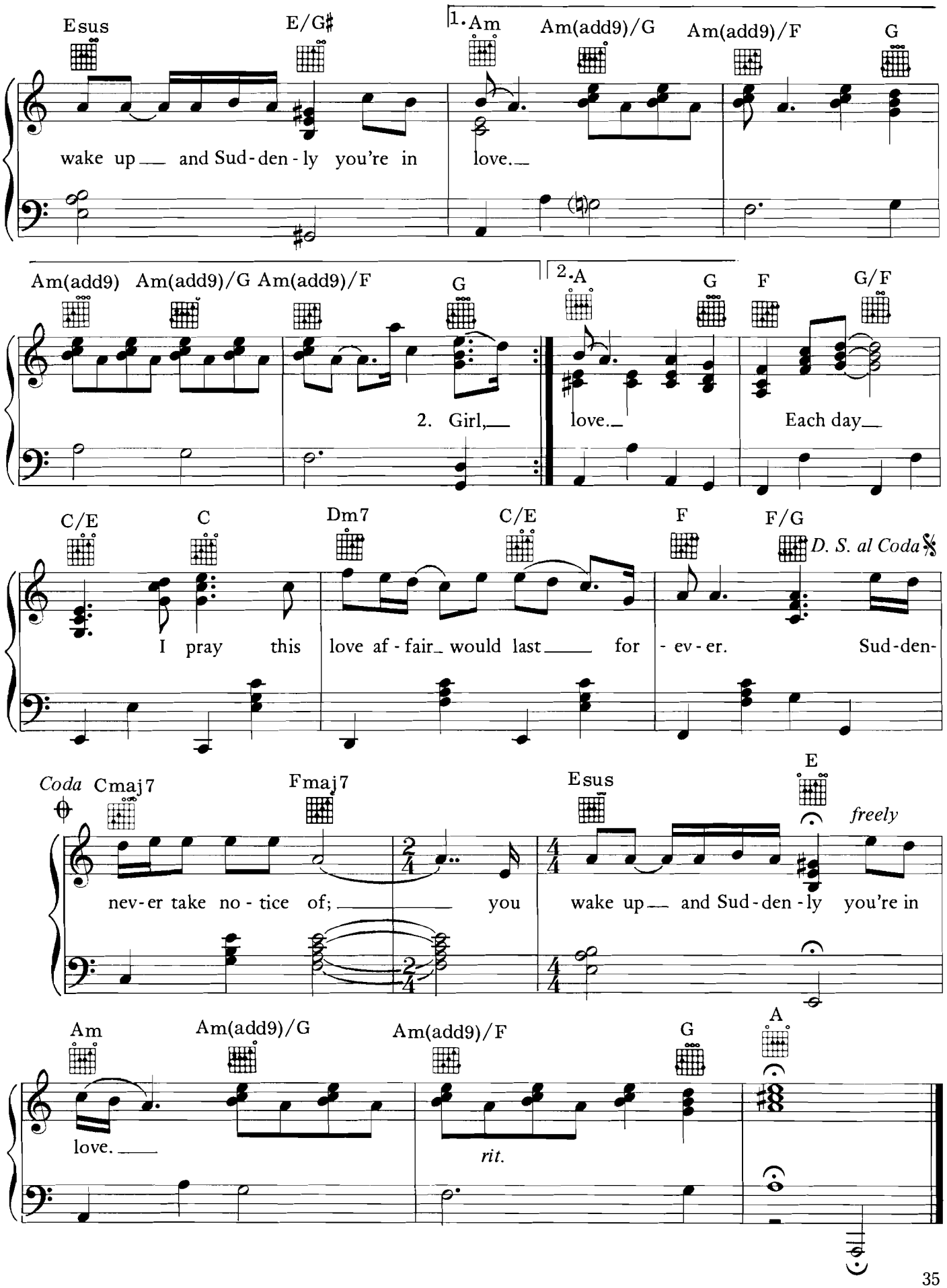

Am
Am/G
Fmaj7
C/E
But if I had to do it all a - gain,
Hold-ing hands as we walk a - long the shore,
Dm7
Esus E
I would-n't change a thing, 'cause this love is ev - er - last - ing.
nev-er felt like this be-fore, now you're all I'm liv - ing for.
1. 2. Sud-den-
Chorus
A
Dm7
G
A
ly, life has new mean-ing to me. There's
Dm7
G
Cmaj7
Fmaj7
To Coda
beau - ty up a - bove, and things we nev-er take no - tice of; you


Esus
E/G♯
1. Am
Am(add9)/G
Am(add9)/F
G
wake up — and Sud-den-ly you're in love.
Am(add9)
Am(add9)/G
Am(add9)/F
G
2. Girl,
2. A
G
F
G/F
love.
Each day
C/E
C
Dm7
C/E
F
F/G
D. S. al Coda
I pray this love af-fair would last for-ev-er. Sud-den-
Coda
Cmaj7
Fmaj7
Esus
E
freely
nev-er take no-tice of; you wake up — and Sud-den-ly you're in
Am
Am(add9)/G
Am(add9)/F
G
A
love.
rit.

The Greatest Love Of All

Composer Michael Masser wrote the score for Columbia Pictures' 1977 film, "The Greatest," a screen biography of the heavyweight champion, Muhammad Ali. This main title song, with its stirring and inspirational lyric, was sung by George Benson, who later recorded it on the Arista label. In January of this year, vocalist Whitney Houston won the American Music Award for her video single of this song.

Arranged by Dan Coates

Music by MICHAEL MASSER
Words by LINDA CREED

Rubato

Bb7 Gm7 Cm7 Fm Bb7

pp

Gm7 Cm7 Fm Bb7 Gm7 Cm

mp

Fm Bb9 (add 6) Eb Eb+

Slowly, with feeling

rit.

mp *(a tempo)* I be - lieve the chil - dren are the fu - ture

Eb6 Eb7 Ab Ab+

— teach them well and let — them lead — the way. — Show them all the beau - ty they pos - sess in -

(simile)

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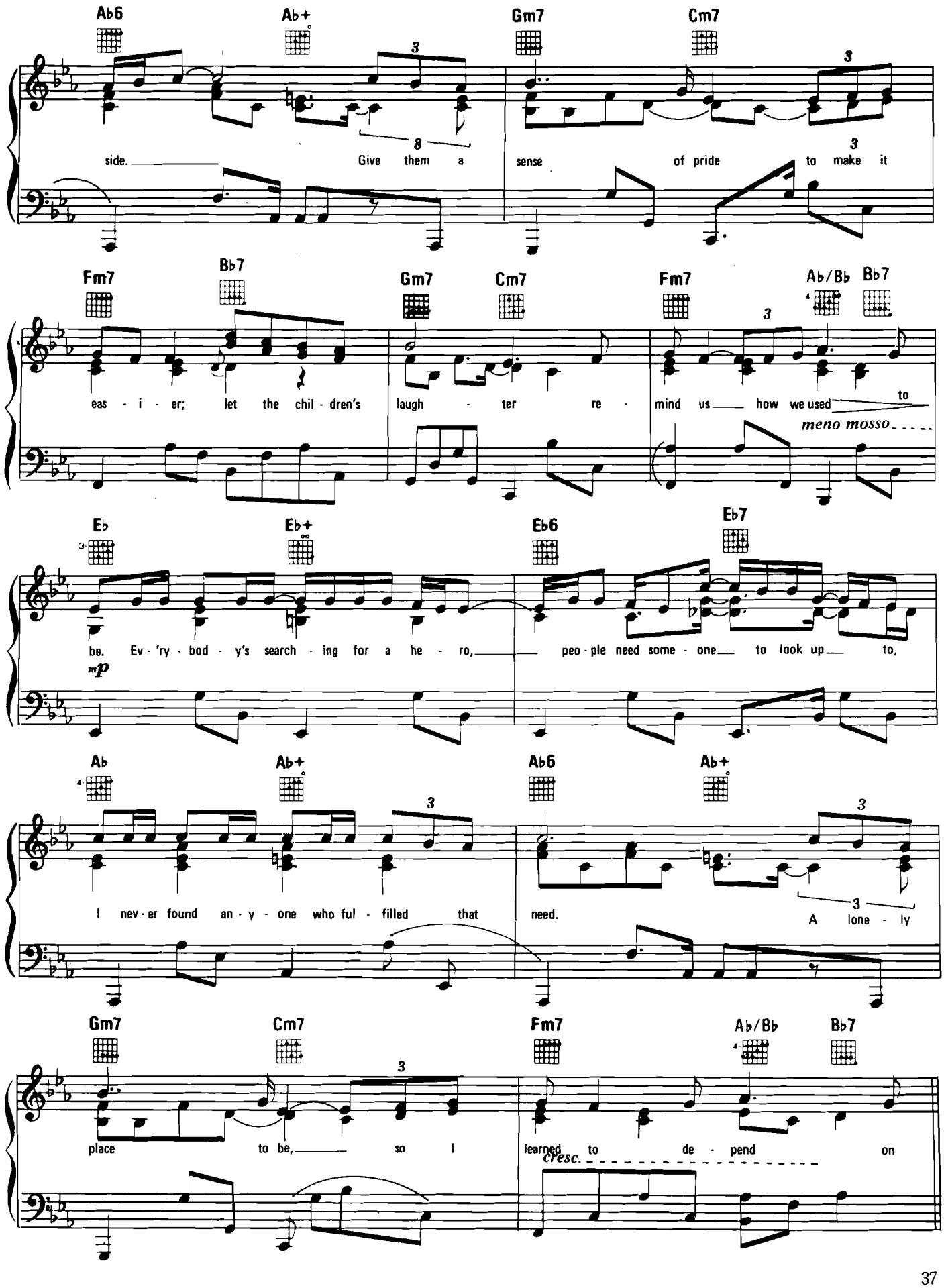
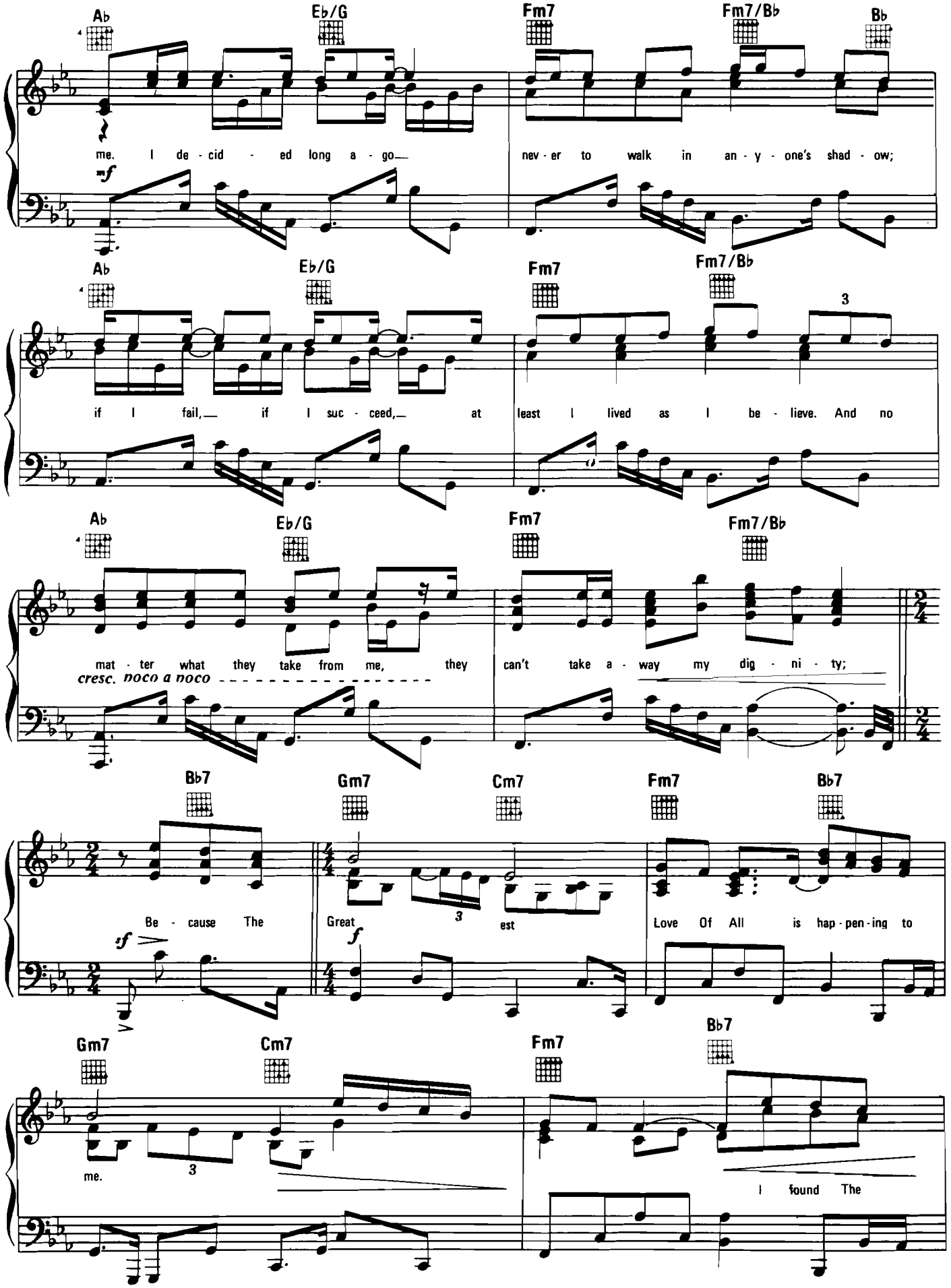
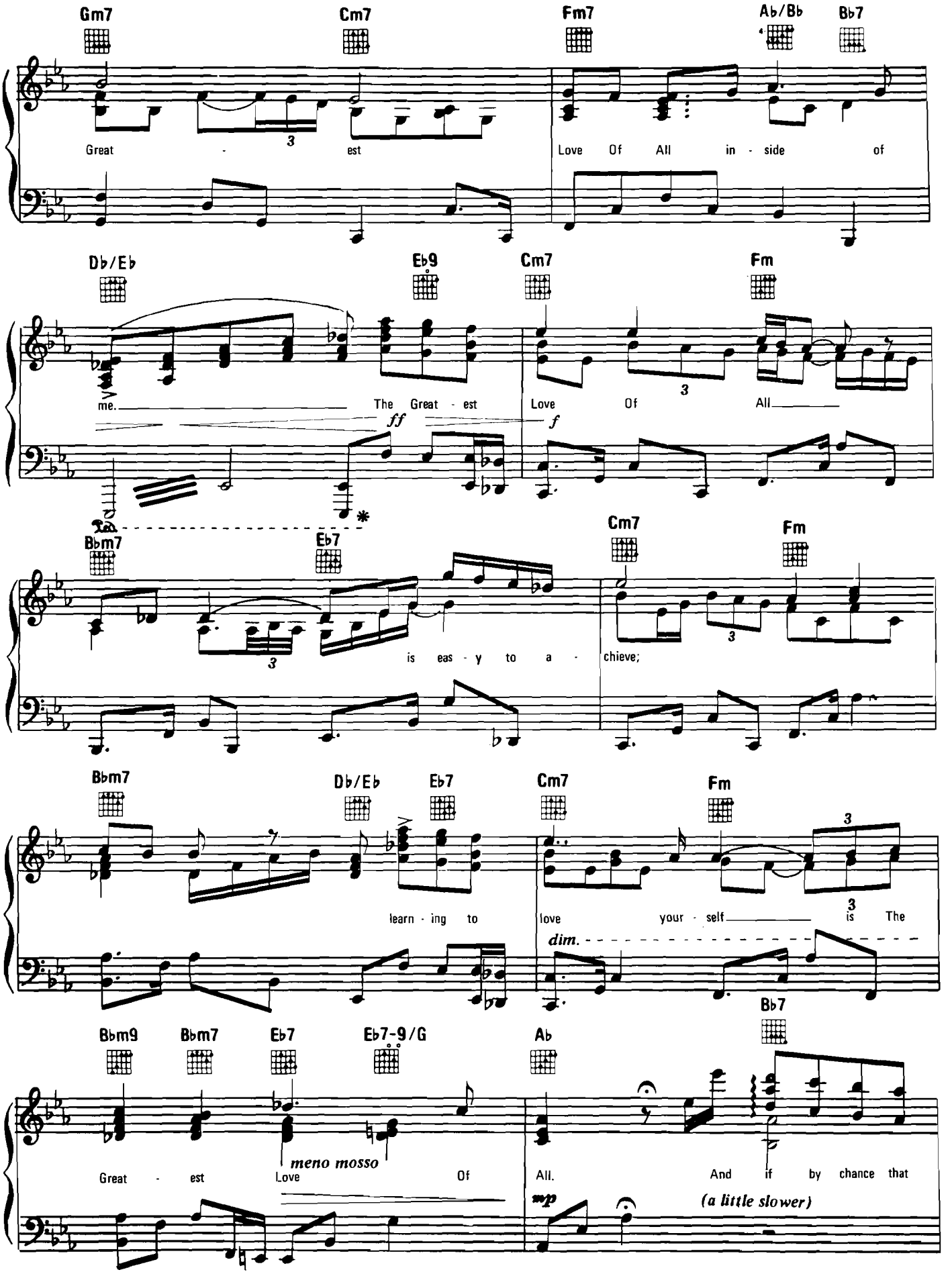
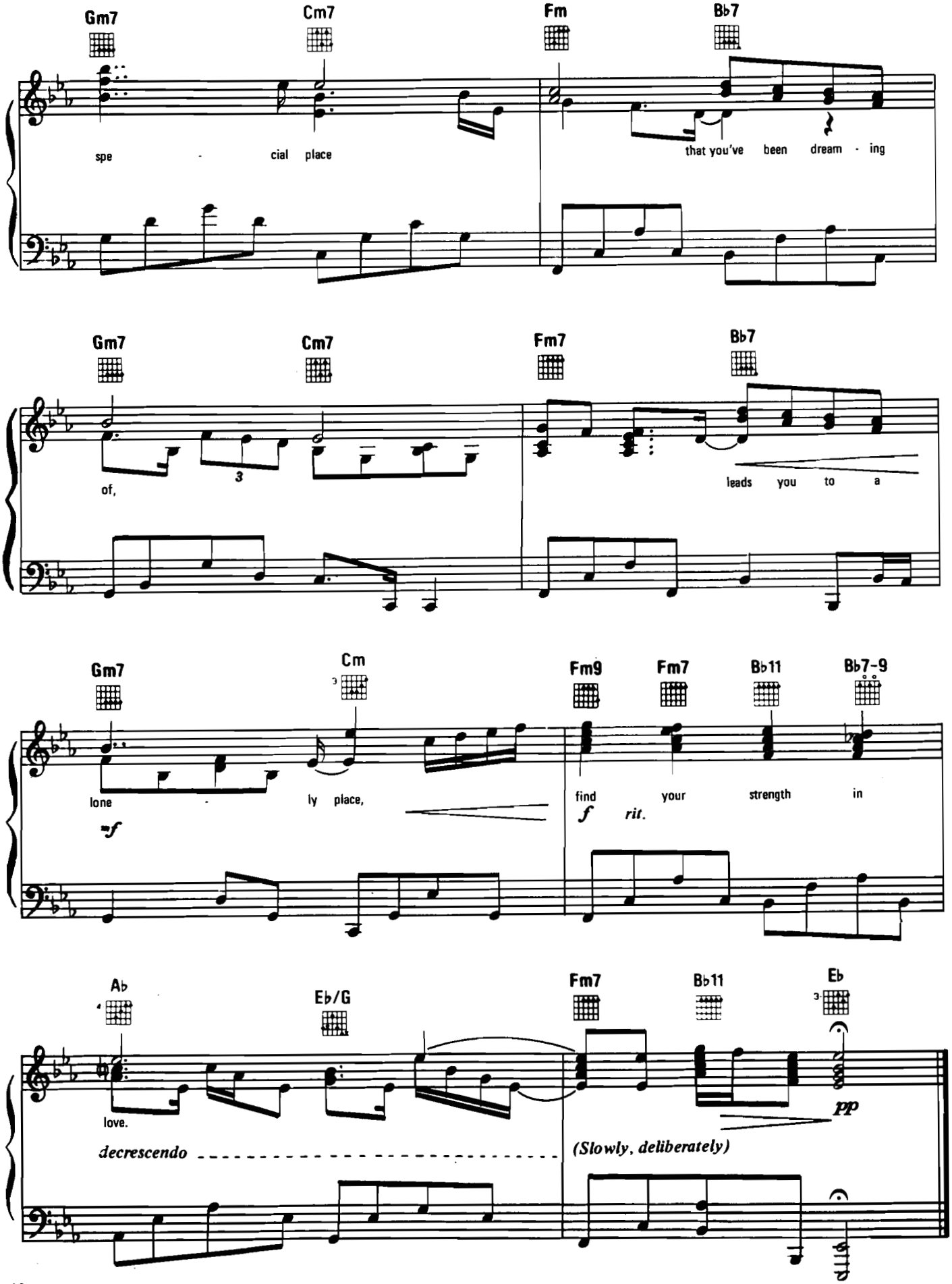

Ab6
Ab+
Gm7
Cm7
side. Give them a sense of pride to make it
Fm7
Bb7
Gm7
Cm7
Fm7
Ab/Bb
Bb7
eas - i - er; let the chil - dren's laugh - ter re - mind us how we used to
meno mosso
Eb
Eb+
Eb6
Eb7
be. Ev - 'ry - bod - y's search - ing for a he - ro, peo - ple need some - one to look up to,
mp
Ab
Ab+
Ab6
Ab+
I nev - er found an - y - one who ful - filled that need. A lone - ly
Gm7
Cm7
Fm7
Ab/Bb
Bb7
place to be, so I learned to de - pend on
cresc.

Ab
Eb/G
Fm7
Fm7/Bb
Bb
me. I de - cid - ed long a - go—
nev - er to walk in an - y - one's shad - ow;
mf
Ab
Eb/G
Fm7
Fm7/Bb
3
if I fail,— if I suc - ceed,— at least I lived as I be - lieve. And no
Ab
Eb/G
Fm7
Fm7/Bb
mat - ter what they take from me, they can't take a - way my dig - ni - ty;
cresc. poco a poco
Bb7
Gm7
Cm7
Fm7
Bb7
Be - cause The
Great
3
est
Love Of All is hap - pen - ing to
sf
f
Gm7
Cm7
Fm7
Bb7
me.
3
I found The

Gm7
Cm7
Fm7
Ab/Bb
Bb7
Great - est
Love Of All in - side of
Db/Eb
Eb9
Cm7
Fm
me.
The Great - est
Love Of All
ff
f
Bbm7
Eb7
Cm7
Fm
is eas - y to a -
chieve;
Bbm7
Db/Eb
Eb7
Cm7
Fm
learn - ing to
love your - self
is The
dim.
Bbm9
Bbm7
Eb7
Eb7-9/G
Ab
Bb7
Great - est
Love Of
meno mosso
All.
And if by chance that
mp
(a little slower)


Gm7
Cm7
Fm
B♭7
spe - cial place
that you've been dream - ing
Gm7
Cm7
Fm7
B♭7
of,
leads you to a
Gm7
Cm
Fm9
Fm7
B♭11
B♭7-9
lone - ly place,
find your strength in
mf
f
rit.
A♭
E♭/G
Fm7
B♭11
E♭
love.
pp
decrescendo
(Slowly, deliberately)

"Two Sleepy People" Harmonizing With Intervals

by Lou Stein

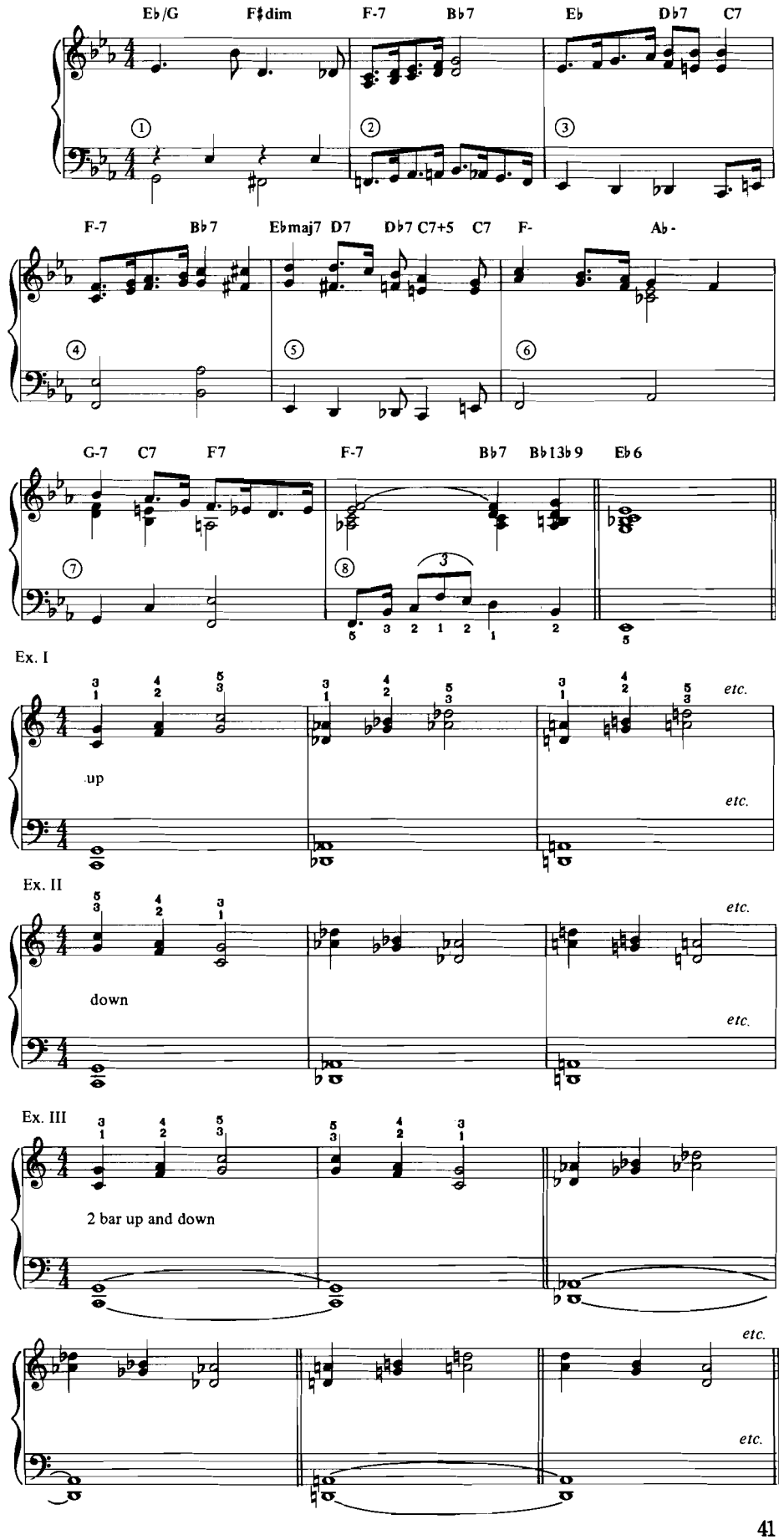
When a melody moves a lot, very little harmony is needed; a single-note melody and bass line can make the song "come through" loud and clear. Adding harmonic intervals to the melody can give a greater strength to the song presentation, though, and project a pianistic sound.

"Two Sleepy People" starts with a single-note melody in the 1st measure; in the 2nd measure the melody is harmonized in thirds. Measure 3 begins with a single-note melody but the second half of the measure is in fourths. The 4th measure has a combination of third and fourth intervals, and in measure 5 you'll find intervals of a third, fourth, fifth and sixth embellishing the melody line. As the song comes to a conclusion, I add more harmony, beginning at the end of the 6th measure.

Note that the bass line creates a good "bottom" for the tune, sometimes moving with the melody, as in the 2nd measure.

This approach to harmonizing a song, using intervals, can be very effective. Try it on your favorite tunes.

Note: The exercises I have written should be practiced chromatically. They are excellent finger exercises and will surely help when you play intervals.

Two Sleepy People

GUITAR WORKSHOP

"Thanks For The Memory..."

by Bill Shute

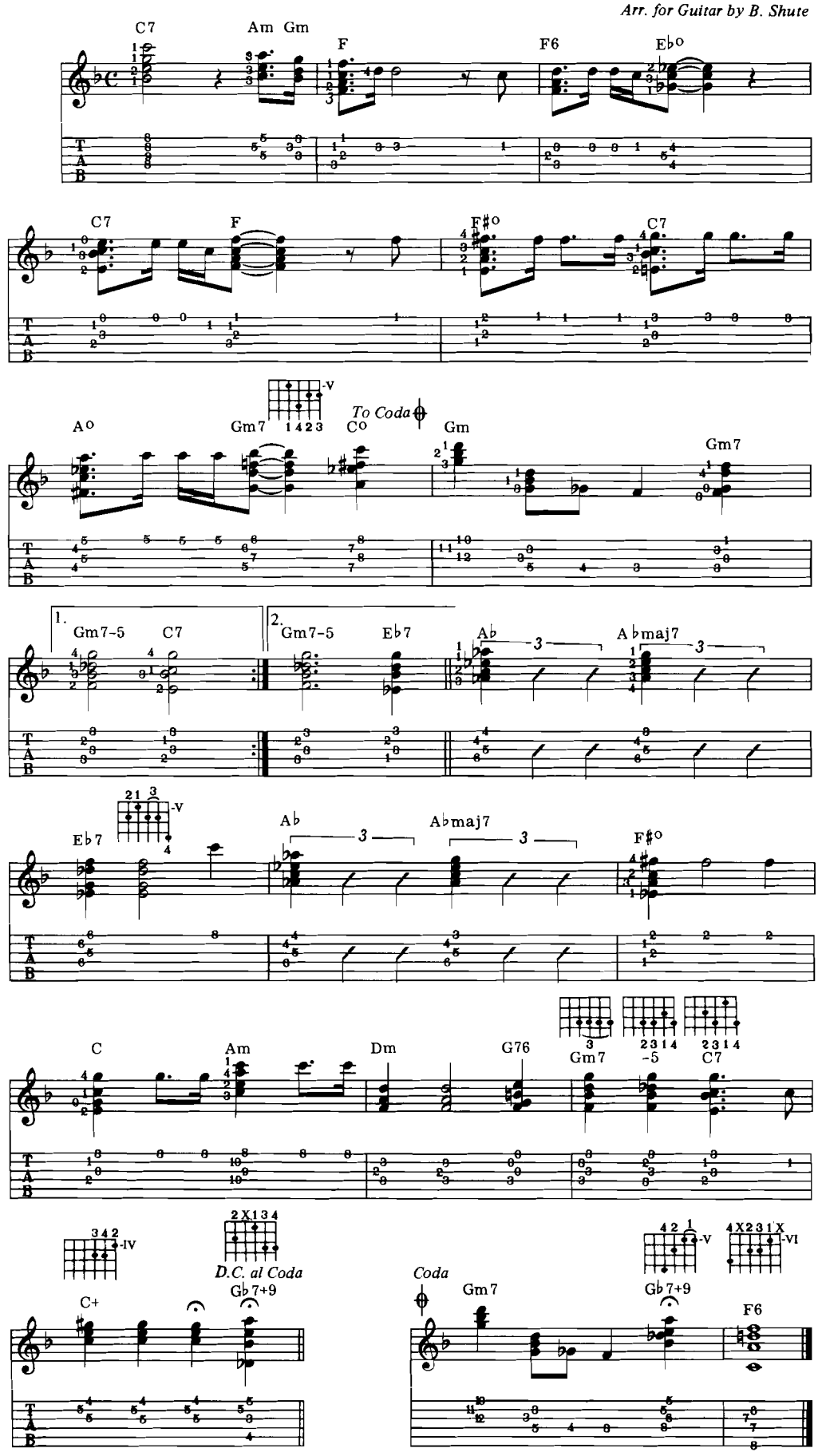
On hearing that first strain of melody, a mental picture forms immediately: Bob Hope saunters out to center stage, amid much applause and expectation of hilarity, and approaches the microphone. "Well, I gotta tell ya," he begins . . .

This, of course, is the great comedian's theme song. On listening to his recording of the song, or scanning the printed lyrics, a different image forms: a bittersweet tale of a failed romance/marriage between two "sophisticates" who can't quite laugh it off, or forget.

"What does any of this have to do with guitar playing?" you may ask. I am of the opinion that an understanding of the lyric content of songs should influence one's interpretation of the musical content; the two are inseparable in popular song.

With this in mind, try to play this chord solo arrangement a little less jauntily, with just a hint of melancholia. It's a fine tune . . . and thank you so much, Robin and Rainger.

Thanks For The Memory

Arr. for Guitar by B. Shute

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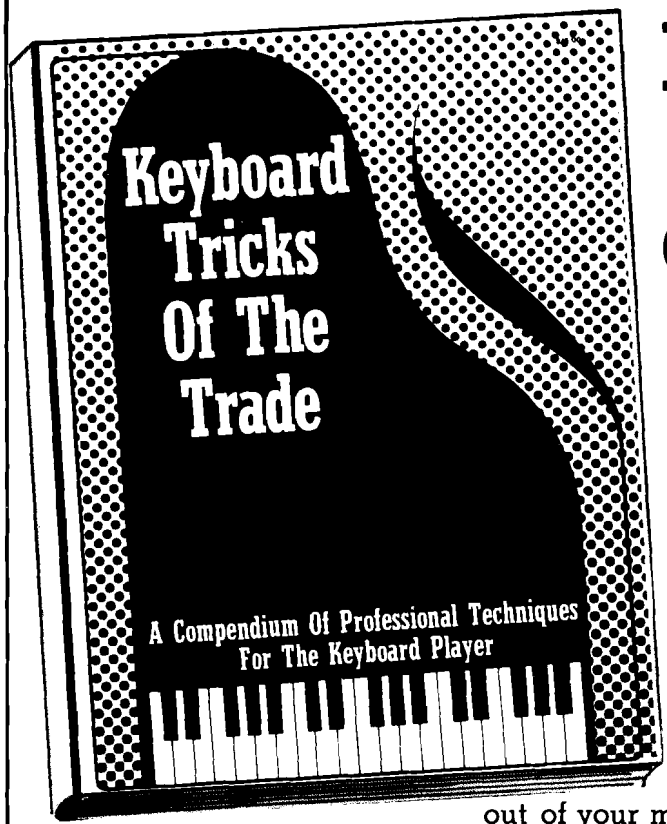

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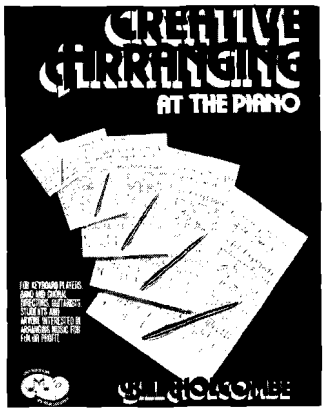

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"Doing It Your Way"

by Judy Carmichael

Some musicians enjoy a club atmosphere and the noisy crowd; for others, an auditorium filled with a silent, attentive audience is the venue in which they perform best. It is arguable whether the club ambience is distracting, or the concert hall cold and uninspiring . . . and there is really no point to the argument. The fact is (and both attitudes reflect it), there are as many ways to approach a creative experience as there are ways to express it.

As a musician, I have always been sensitive to performance – the part of other artists' creative struggle that we experience as observers. But just as unique, and even harder to define perhaps, is an individual's *approach* to creativity.

Everyone approaches a creative task from a different perspective and draws on their own physical, emotional and intellectual gifts in performing it. I am sure that you have found there is a right time of day for you to practice most willingly and most productively, and I would venture a guess that you also have a whole set of conditions or individual "rituals" you go through before you sit down at the piano.

No one can force themselves to be creative. You can only find the environment in which you are most likely to combine your knowledge with your imagination and "let" yourself be creative. The late George Nelson, a renowned designer of objects, put it this way:

> ". . . for the creative act, the logical, analytical part of the brain has got to be put out of action . . . . We cannot *think* our way into creative behavior."

Another towering figure in the arts, Robert Motherwell, the painter, once declined a residency abroad where he could work in a magnificent studio in Rome. His reason was that he would not be able to work without shipping his entire studio from Connecticut and recreating it there. Without all the stimulation and familiar associations, he could not function in any productive way.

In the early years of my career, I was frustrated with attempts to improvise and would ask more seasoned musicians how they did it. I wanted a sure-fire formula. Invariably, the answer would come back, "Listen." Frustrated, I felt these musicians didn't want to share their secrets. I eventually realized, however, that while they could tell me to whom they had listened for inspiration, they had no idea what would stimulate *me*. No one can tell someone else what their process should be or the best conditions in which they can be most creative.

A prevalent misconception is the belief that all jazz musicians drink to stimulate their creative juices. While it's true that some great jazz performers feel the need for alcoholic enhancement of their talents, I'm not one of those and many are not. I need all the concentration and focus I can get, and I don't mix drinking with performing for the same reason an airline pilot doesn't. But, as I said, not every musician feels this way. I recall once, after I played a particularly soulful and expressive improvisational chorus, having my cornetist lean down to me and say, "That's incredible. You can do all *that* on Perrier!"

As well as knowing what stimulates you, the unexpected can prompt creativity. A musician friend of mine calls piano players "professional victims," referring to the fact that pianists come to perform on instruments that may or may not be in tune, good repair or even there!! (I once was hired to play a club that, although I had stipulated the need for a grand piano, had only an electric keyboard when I came to perform. When I confronted the promoter with this breach in our agreement, he said, "Well, can't you just unplug this one and *make* it acoustic?")

By necessity, I have learned an attitude that allows me to use these various situations to advantage. Rather than fight a piano that doesn't respond the way I want, I respond to its individual feel and sound in a way I wouldn't if it played more as I expected. Count Basie was a master at this. As the story goes, he once arrived at a performance to find a piano with six keys that didn't work. Unperturbed, he quipped, "Well, this would bother Oscar [Peterson], but not me. I'll just play some of these other keys." Basie demonstrated that his minimal style of playing, in contrast to Peterson's elaborate one, could turn a potentially disastrous situation into a creative experience.

The best art expresses the individuality of the artist. Whether it's your surroundings, your mood, the audience or the instrument, in the final analysis, being creative means finding what situations or conditions inspire you to optimum performance and expression of *your* creative voice.

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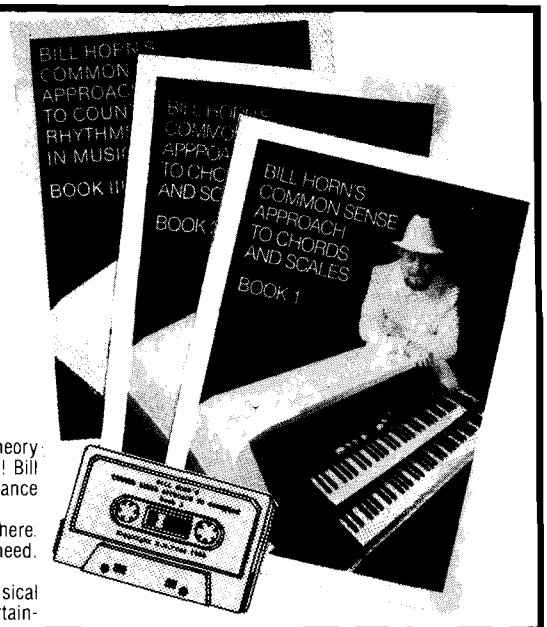

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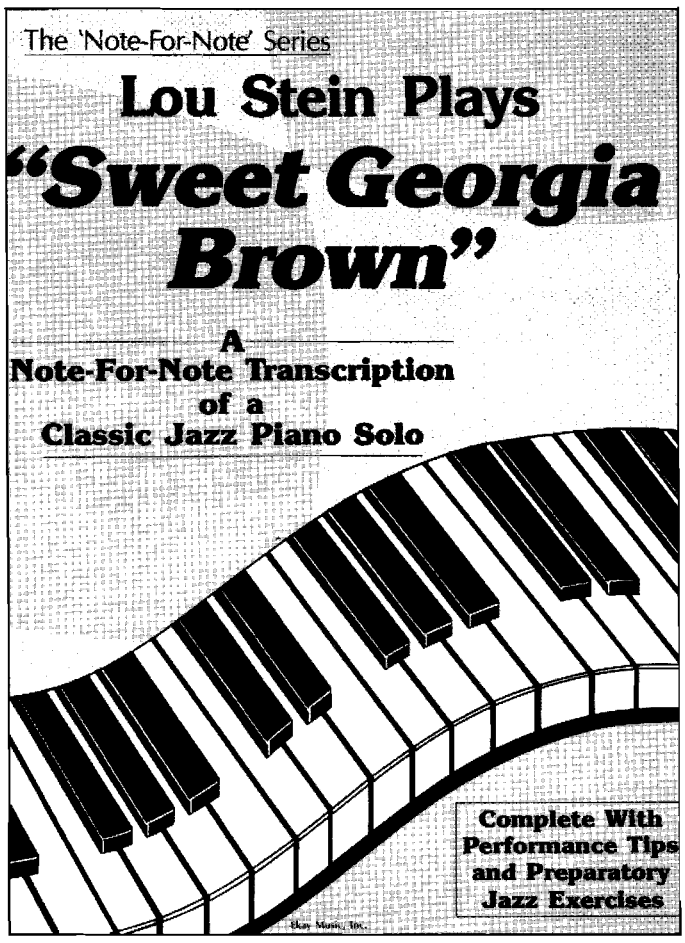
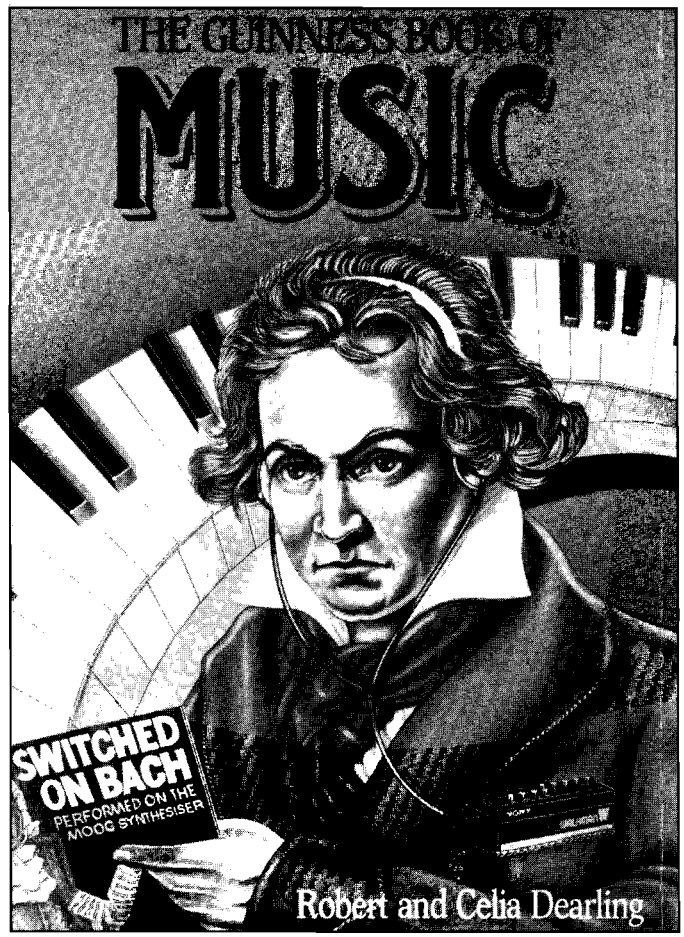

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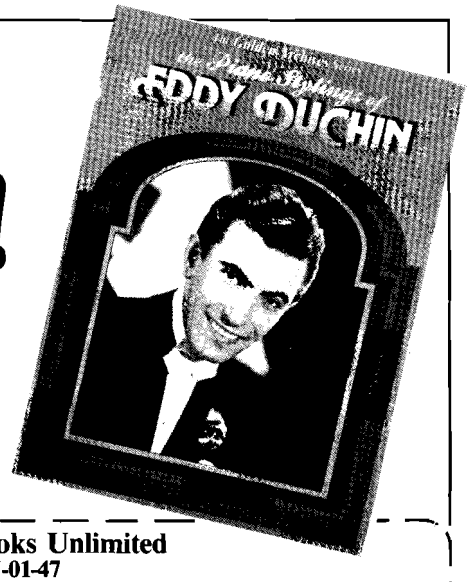

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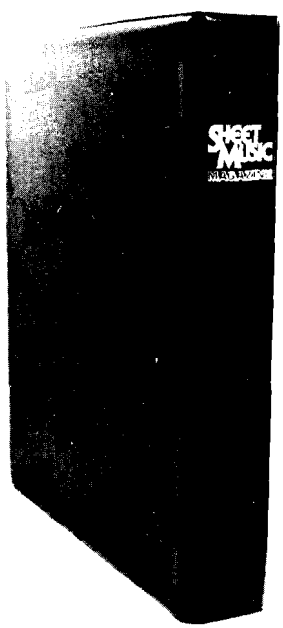

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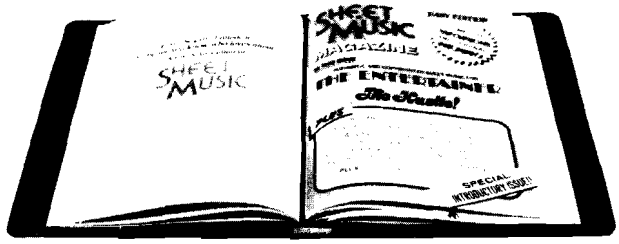

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Sincerely,
Harry Mark

Dear Harry Mark,

In your letter to SHEET MUSIC you candidly state that the songs you "enjoy" writing lack the "completeness" of the songs found in the magazine. You also ask how you can go about finding learning materials, since you don't have time to attend schools that teach.

The key to your letter is the word "enjoy." If you find enjoyment then you are already rewarded. (I don't think I ever wrote a song I didn't really enjoy writing – even the ones that didn't make it.) I can't tell from your letter if you write words, music, or both, but if you write words, I suggest you take *any* of the "completeness" songs that SHEET MUSIC publishes, and learn by re-writing the lyrics. Take, for instance, a song with lyrics by me, "Time After Time." You could write endless versions to the magic of that melody by the legendary Jule Styne. For example,

Where is the one
The one I'm searching for
The one and only one for me,

The one I'll adore
For now and ever more
Who will be my love eternally,

or,

You used to be
The only love for me
But now that love has flown away,

The heart that I owned
To me was merely loaned
And the snow began to fall in May.

I could sit here for days and write and write and re-write and re-write different words to the same music – and, as I said, pick *any* composer; Kern, Gershwin, Van Heusen, and practice. There is no more satisfying way to learn the art of lyrics.

If you write music, on the other hand, take any great lyric – let it be "Stardust" by the immortal Hoagy Carmichael – and with Mitchell Parish's lyrics write *your* tune to it; write dozens of tunes to it. There is no greater practice or school.

About arranging, I know that Warner Bros. Publications has a book on arranging which is by the late and already immortal Nelson Riddle that could be helpful. (ed. note: "Nelson Riddle On Arranging" can be obtained by writing Warner Bros. Publications, 265 Secaucus Rd., Secaucus, NJ 07094. Or, send $19.95 plus $2.00 postage and handling payable to Songbooks Unlimited, Dept. NR-01-47, 352 Evelyn St., P.O. Box 908, Paramus, NJ 07653-0908.)

I hope this is of some use to you, and that you will let me hear from you again.

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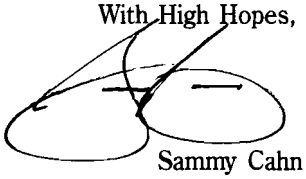

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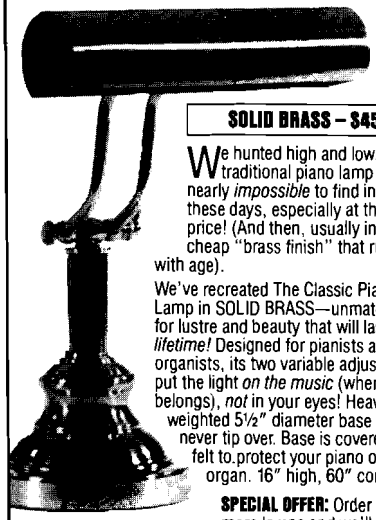

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30 DAY MONEY BACK GUARANTEE

Mailbox *Continued from page 4*

Dear Mailbox,

I take my hat off to Wilma Marko of Racine, Wisconsin and your article about her in the February 1987 issue. I sincerely admire the drive, determination and hard work entailed in entering the competition in Monticello for which she won Third Prize. More power to her.

I also am 78, live in a retirement home and still play piano and organ a lot. I play here at the home and for church and at the senior citizens center and I am grateful I still can. Thanks for your article and congratulations to Wilma Marko.

Sincerely,
Bea Davis
Kent, Washington

Dear Mailbox,

I was surprised and pleased to see the article about me in the February issue – but I must make a correction. It stated that I came in third, which was incorrect. I was very proud to be singled out by the judges for special recognition and I received an Honorary Award. I just want to tell everybody it was great fun to participate in the Old Time Piano Playing Contest and to meet such wonderful ragtime players.

Sincerely,
Wilma Marko
Racine, Wisconsin

As far as we're concerned, you're the real prize, Wilma!

"I've Heard That Song Before"

Dear Mailbox,

In your November, 1986 issue of Sheet Music Magazine there was a lengthy reply to a letter regarding the songwriter, Harry Ruby, which was of interest to me.

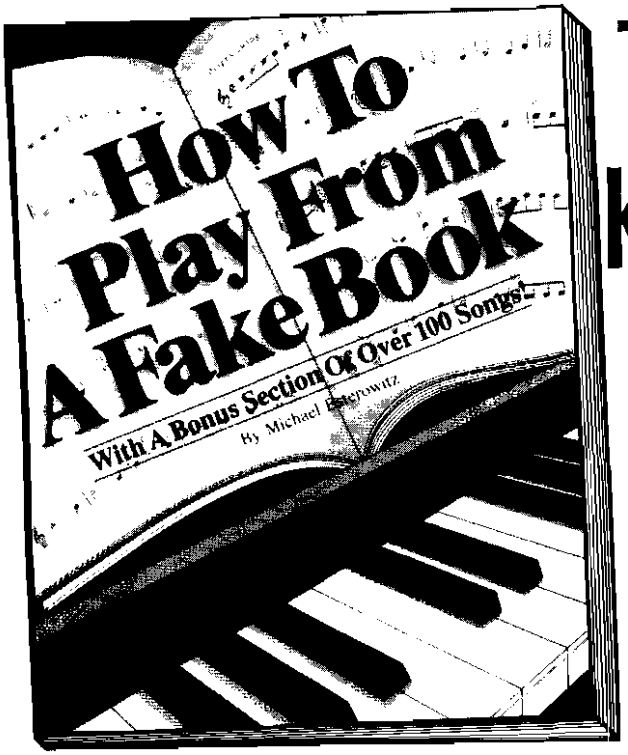
Last summer there was a TV commercial describing Dole canned fruits set to a catchy tune which sounded very familiar to me. Part of the words in the commercial were "You're all Dole, you're mine." I felt sure it was based on an old tune, but neither a friend of mine nor my husband recalled a song like that.

When I read the information about Harry Ruby, I noticed that he had written a song titled "She's Mine, All Mine," which made me wonder if that could be the song I was reminded of in the Dole commercial. Perhaps you can shed some light on the subject.

Sincerely,
Evelyn Hinz
Downey, California

The Dole commercial you have in mind has been aired here in the northeast. The original song title is "You're Sixteen," composed by Bob and Dick Sherman. Johnny Burnette's 1960 recording reached the top ten and held its position on the charts for 11 weeks.

Address all letters to Mailbox, c/o SHEET MUSIC MAGAZINE, *223 Katonah Avenue, New York 10536.*



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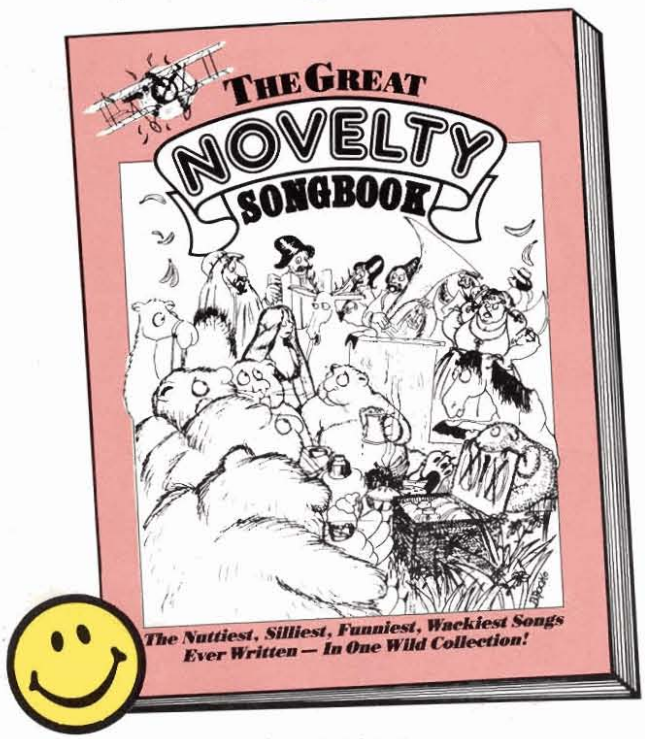

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